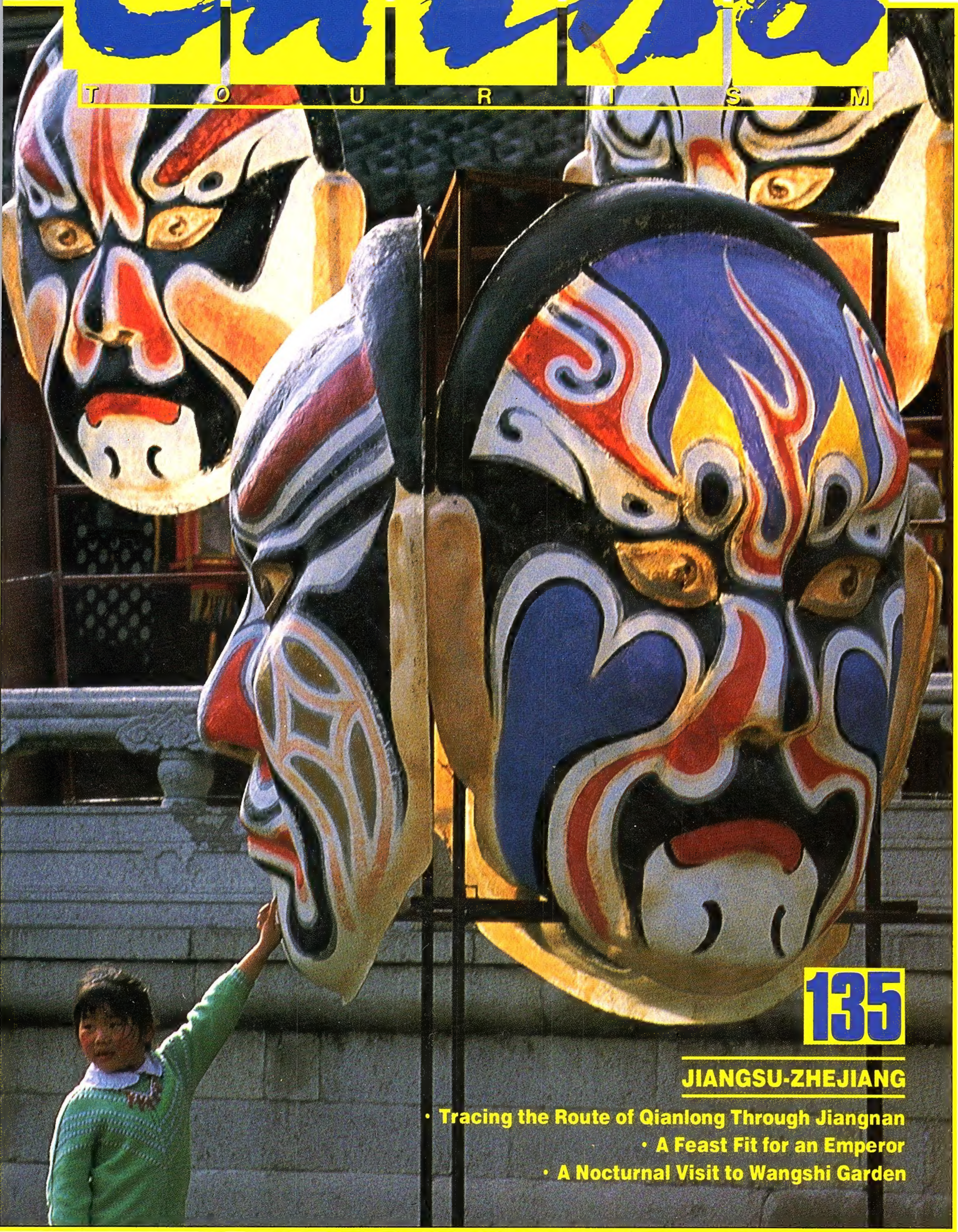
China
TOURISM



135

JIANGSU-ZHEJIANG

- Tracing the Route of Qianlong Through Jiangnan
- A Feast Fit for an Emperor
- A Nocturnal Visit to Wangshi Garden

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EDITORIAL

Emperor Qianlong's Travels South of the Yangtse

The recent flooding caused by torrential rainfall and the resultant overflowing of waterways has focused world attention on the Yangtse River basin. The miracle of modern communications has allowed billions around the globe to view the devastation and suffering wreaked by raging torrents. Thanks also to modern communications, there has been a rapid channelling of relief funds, not only by Chinese in Hong Kong, Macau and Taiwan, but also from people all over the world.

In fact, the drama that the world has seen unfold in the Yangtse basin can be considered a case of fluvial hubris. What gives this area much of its charm, character and commerce are its waterways, preeminently the Yangtse River, Lake Taihu and the Grand Canal. The inundation of the surrounding environs by these waterways has unleashed a path of destruction on a scale not seen in more than a century.

CHINA TOURISM in this issue explores much of the area reported in recent news stories during a more tranquil time by following in the footsteps of the Qing Dynasty Emperor Qianlong. Altogether, Qianlong made six tours through this area. A prolific writer, he sang the praises of this area in his calligraphy and poems, and left behind many mementoes of his visit in the form of inscriptions of his writing which can today be found at some of the temples and gardens with which he became enamoured. CHINA TOURISM in this issue traces his route through Nanjing, Zhenjiang, Yangzhou, Changzhou, Wuxi, Suzhou, Jiaxing, Haining, Yanguan and Hangzhou. Not only do we visit some of China's oldest cities, monasteries and temples and most beautiful gardens, we also sample some of the excellent cuisine then and now.

Please turn the page and you can begin to understand why one of China's most glorious emperors was so impressed with this area that he chose to visit the Yangtse basin six times.

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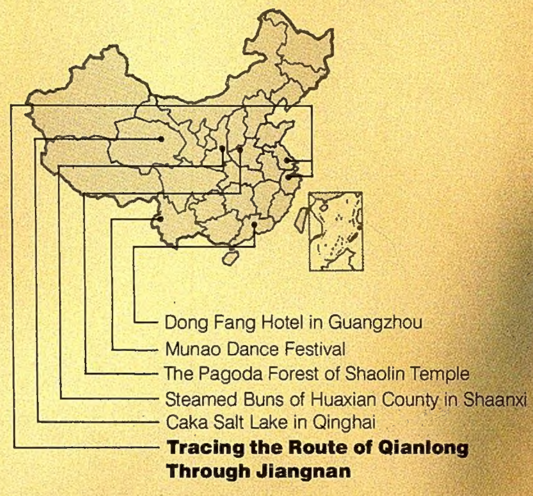
Front Cover: Large opera masks for decoration in front of the Nanjing Confucious Temple *(by Chan Yat Nin)*


Dong Fang Hotel in Guangzhou
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Photos by Tai Chi Yin

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Tracing the Route of Qianlong Throug

The eighth day of the second lunar month in the year of 1751, in early spring broke fine and sunny in Huai'an, a town in Jiangsu. Under an azure sky, the Yellow River surged towards the east[1]. Now a convoy of boats appeared on the river. On the deck of a Dragon Boat stood a middle-aged man in a yellow, elaborately-tailored robe. This man, laughing and talking, was none other than Qianlong, the most prominent Qing Dynasty emperor who reigned from 1736 to 1795, the second longest documented reign in Chinese history. This was his first trip to Jiangnan[2]. Later on, during his 60-year rule, he would visit Jiangnan five more times.

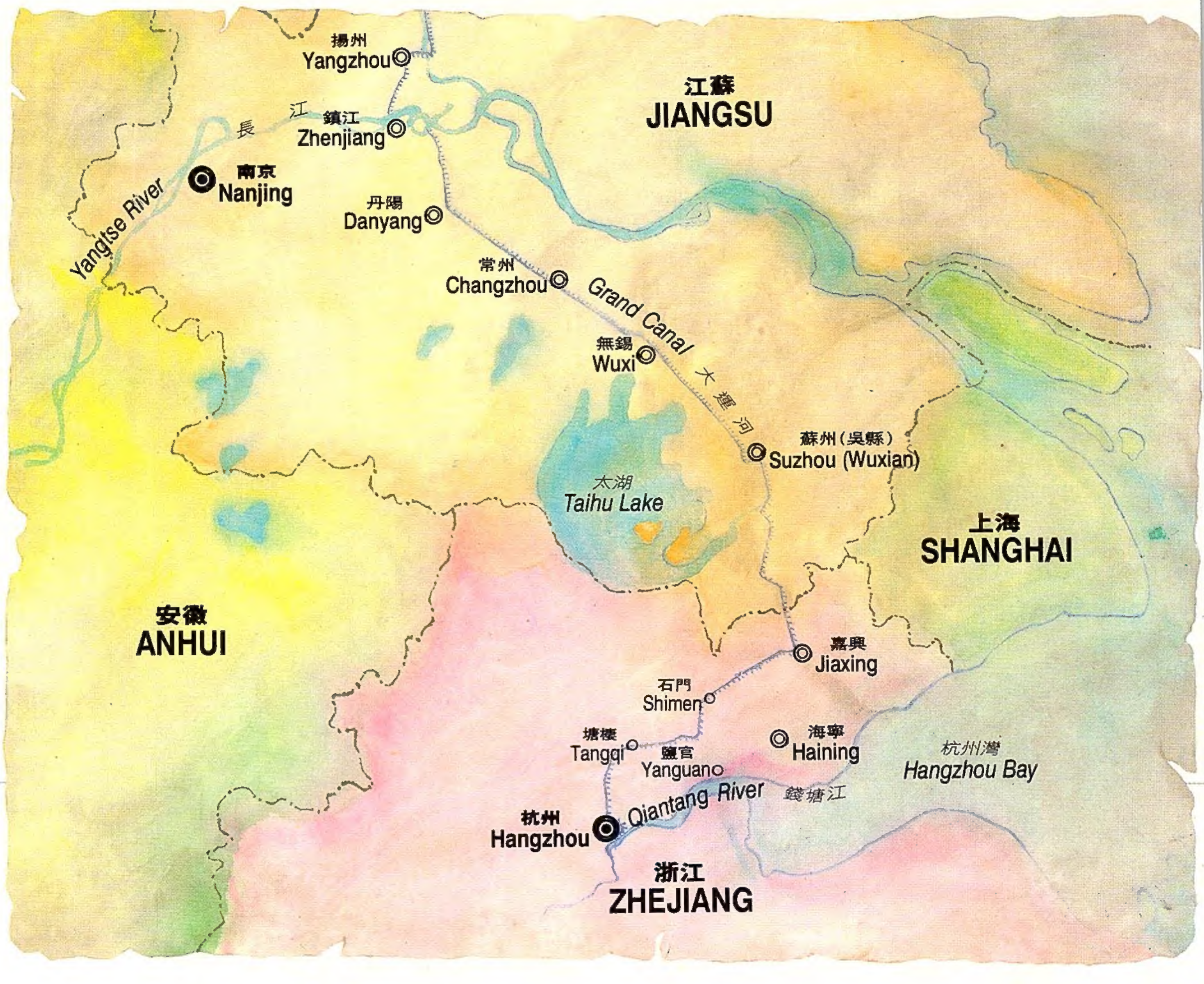
Each time he went to Jiangnan for an inspection tour, he would set off from Beijing around the fifteenth day of the first lunar month. He would first travel overland and cross the Yellow River at Qingkou (present-day Huaiyin) near Huai'an in Jiangsu by way of Zhili (present-day Hebei) and Shandong. There he would board his boat and sail south along the Grand Canal, passing many towns such as Yangzhou, Zhenjiang, Danyang, Changzhou and Suzhou in Jiangsu and Jiaxing and Shimen in Zhejiang, before finally arriving at Hangzhou. When returning, he would travel to Jiangning (present-day Nanjing) where he would pay homage to Emperor Taizu, founder of the Ming Dynasty, at his mausoleum, and then would review his army. He was usually back to the capital by late in the fourth lunar month or early in the fifth month.

The first Qing emperor who ventured southward for an inspection tour was Kangxi, the grandfather of and role model fo Qianlong. He went south six times, one of his goals being to manage the occasionally rampaging floods caused by the Yellow River.

After more than one hundred years of effective rule by several capable emperors[3], the Qing Dynasty attained the apex of its glory under the reign of Qianlong, who, at least during the early part of his reign, was able and enterprising to a degree worthy of his predecessors. The country enjoyed peace and prosperity, the treasury was full, and the dynasty positively radiated an unprecedented opulence and affluence. In fact, on several occasions, he exempted the people from land-poll taxes and tribute grain submissions. Unfortunately, during the latter part of his reign, his senility and degeneration of judgement contributed to a corruption of the civil service throughout the country. The weakened civil service was increasingly unable to effectively administer a population which had more than doubled during his reign.

Qianlong ventured south six times, as Kangxi did before him, ostensibly to inspect the water conservancy. What was left unsaid was that another important reason for his journeys was simply to enjoy the wealth and luxury of the southern provinces as well as picturesque landscapes. He was once heard to remark: "The landscape of Jiangnan is the best under Heaven."

Escorting Emperor Qianlong were, apart from his concubines,



Notes:

[1] The Yellow River's main course leading to sea at that time was in Jiangsu.

[2] "Jiangnan" literally translated means "south of the Yangtse River". The area referred to is in the southern part of Jiangsu and Zhejiang Provinces.

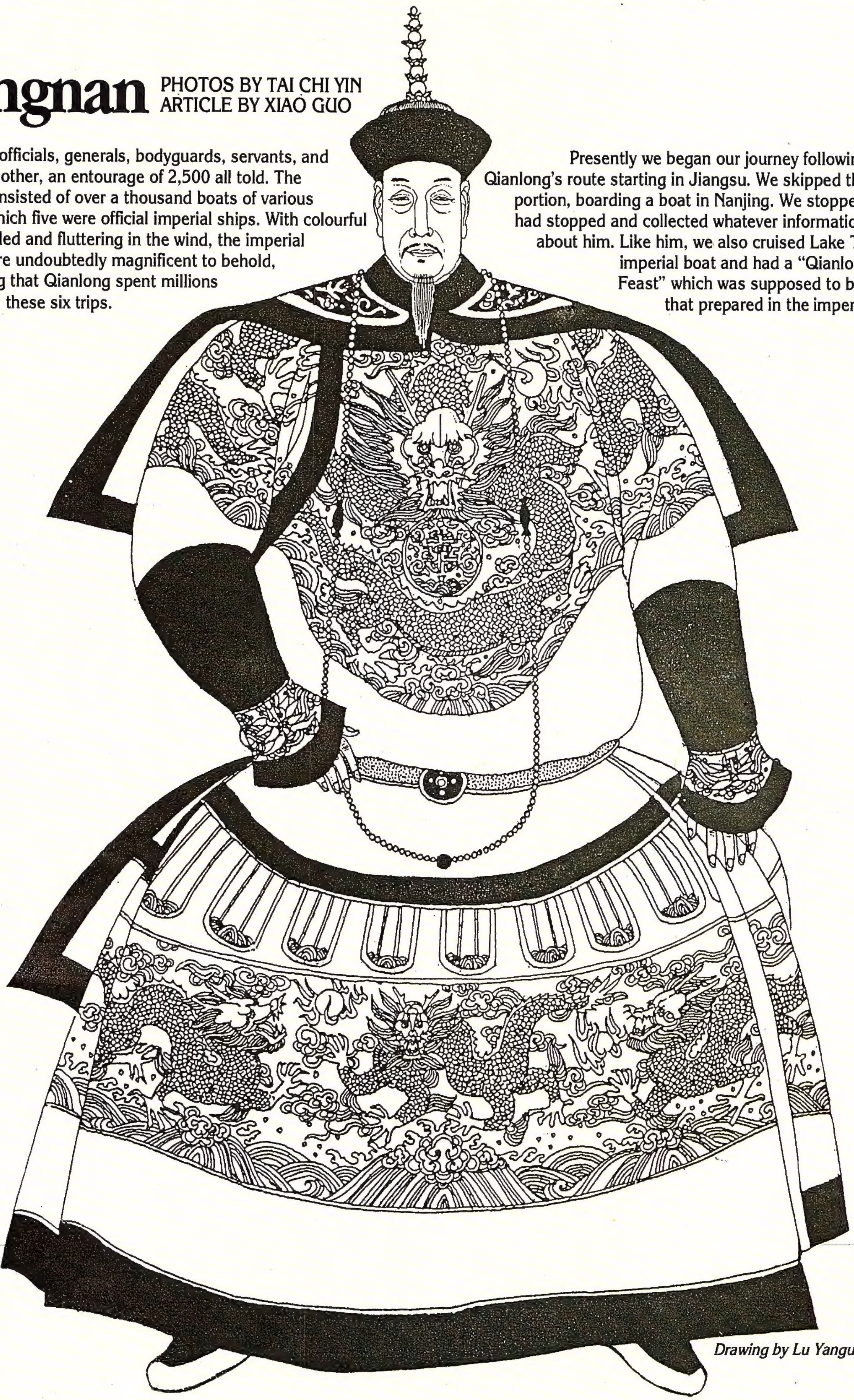
[3] The Qing Dynasty was founded in 1636. In 1644 the Qing troops attacked and occupied Beijing and ended the reign of the Ming Dynasty. Some historians therefore regard 1644 as the year when Qing Dynasty was formally established. By 1751, the Qing Dynasty had already had more than a hundred years of history.

Jiangnan

PHOTOS BY TAI CHI YIN
ARTICLE BY XIAO GUO

ministers, officials, generals, bodyguards, servants, and even his mother, an entourage of 2,500 all told. The armada consisted of over a thousand boats of various sizes, of which five were official imperial ships. With colourful flags unfurled and fluttering in the wind, the imperial convoy were undoubtedly magnificent to behold, considering that Qianlong spent millions of taels for these six trips.

Presently we began our journey following Emperor Qianlong's route starting in Jiangsu. We skipped the overland portion, boarding a boat in Nanjing. We stopped where he had stopped and collected whatever information we could about him. Like him, we also cruised Lake Taihu on an imperial boat and had a "Qianlong Imperial Feast" which was supposed to be similar to that prepared in the imperial kitchen.



Drawing by Lu Yanguang

(Photo by Guo Qun)

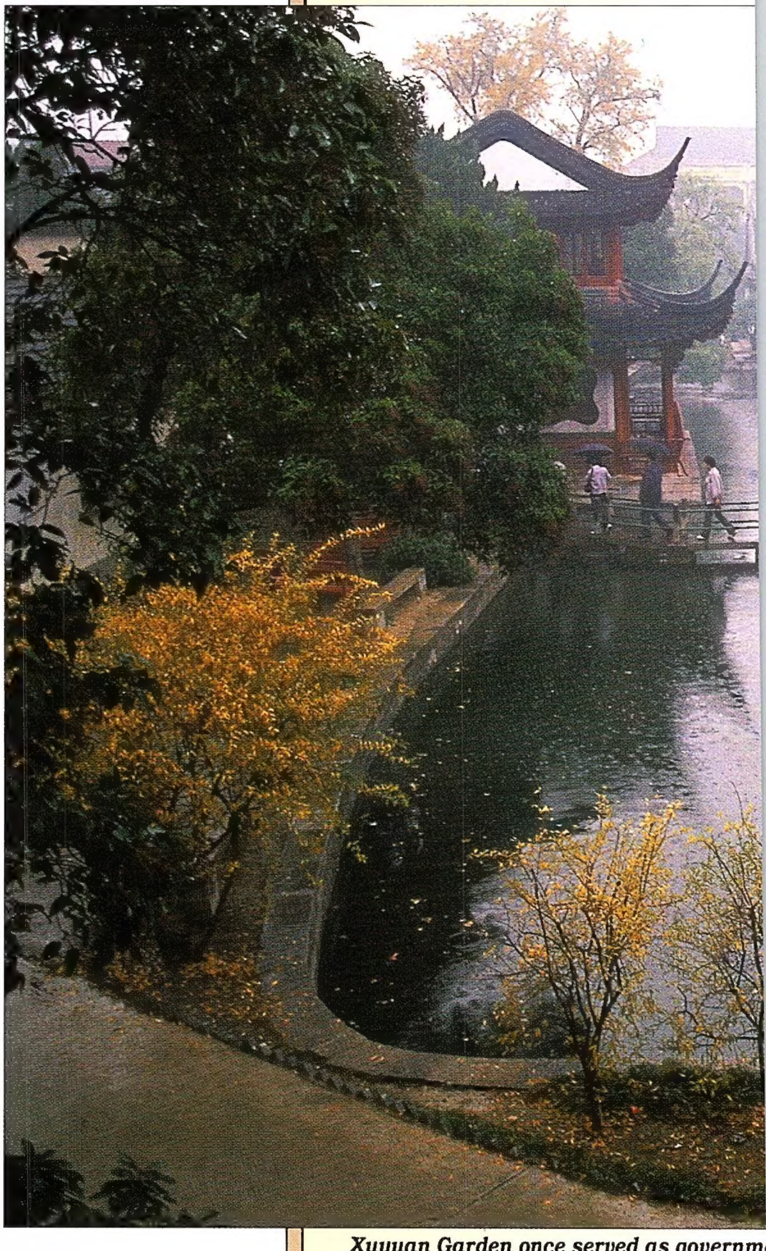
Nanjing

An Imperial Quiz at the Ming Tomb

During each of his six trips to Jiangnan, Emperor Qianlong made a detour to Nanjing. The main purpose of his visit was to pay his homage to Zhu Yuanzhang, or Emperor Hongwu, founder of the Ming Dynasty at his tomb, popularly known as the Ming Tomb. It was said that Qianlong respected him for his establishing a new dynasty. Secondly it also served as a goodwill gesture to the Han Chinese who had been conquered by Manchurians, of which he was one.

It was said that the following events transpired when one time Emperor Qianlong led his generals and high-ranking officials to the Xiaoling Mausoleum. After crossing the bridge over the moat, they came to Spirit Way flanked with huge stone statues. All of a sudden, Emperor Qianlong pointed to a stone sculpture of a man attired in official robe with an official tablet in his hands and queried one of his subordinates. "What's his name?" Taken aback, the man replied, "Zhong Weng, perhaps." The emperor's face darkened, he was silent for quite some time. This is because the man got the order of the two-part name wrong. It should be Weng Zhong. The following day, this official was notified of his demotion to a provincial post.

南京



Xuyuan Garden once served as governm

Nanjing

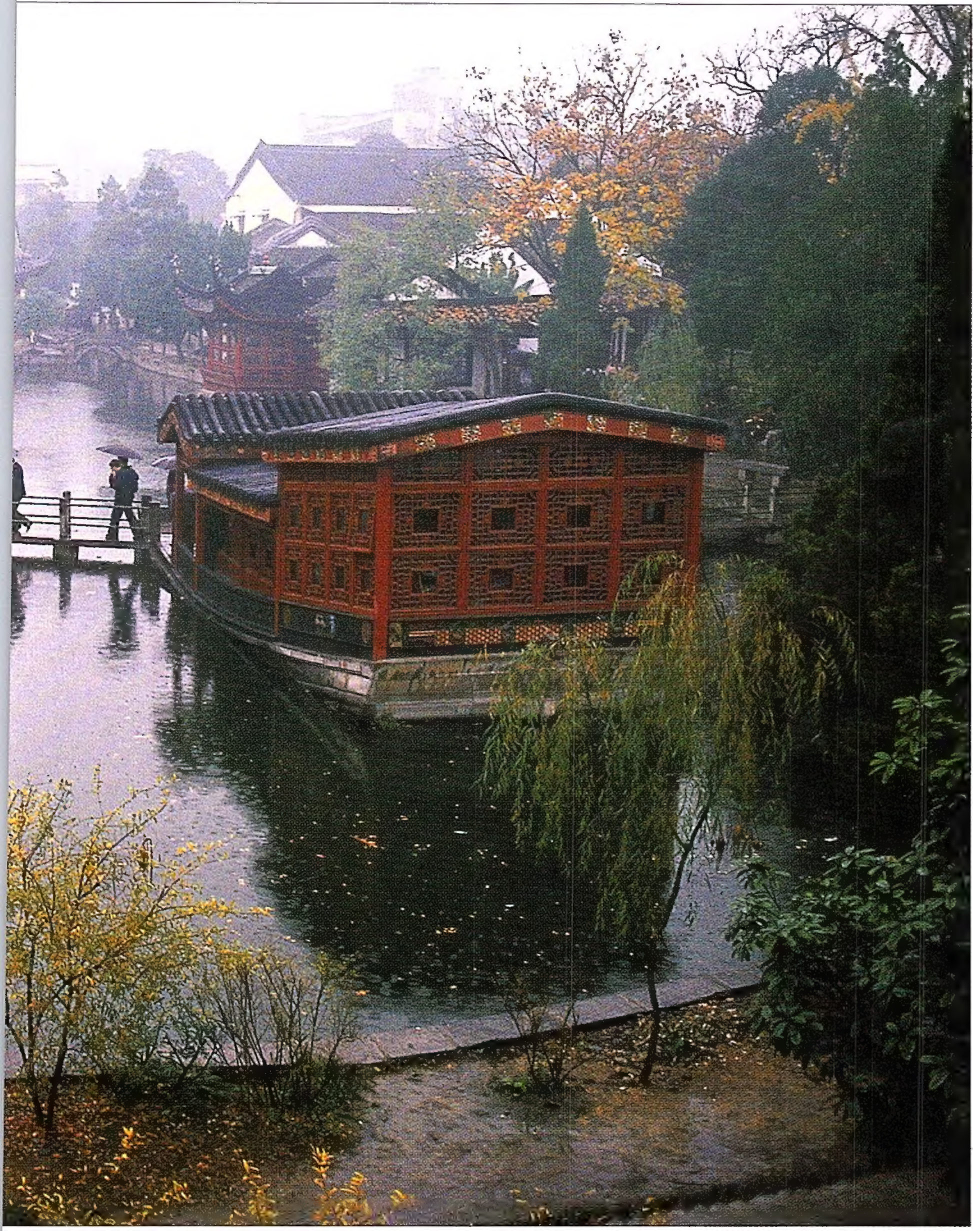
Nanjing was the first leg we stopped to glean information and gather tales and anecdotes about Emperor Qianlong. Zhanyuan Garden, Xuyuan Garden and Xiaoling Mausoleum of the Ming were the places which to the emperor seemed most interesting, for he visited them each time he came to Nanjing.

Zhanyuan Garden

Our car pulled up at the entrance to the Confucius Temple. Not very far from it lay the Zhanyuan Garden. With Ming Dynasty architecture it has a history of 600 years, actually predating the Ming Dynasty. Before Zhu Yuanzhang had assumed the throne, this garden had served as his residence. When he became the first emperor of the Ming Dynasty, he bestowed this garden to Xu Da, one of his generals who had rendered outstanding service in the founding of the Ming. During the Qing Dynasty, it was granted to the local government. Qianlong, when visiting Nanjing, stayed here and renamed it "Zhanyuan Garden". The two characters "Zhan Yuan" presently on the gate were actually Emperor Qianlong's calligraphy. Paths zigzagged, varandahs were everywhere. It seemed that whenever you turned round a corner, you would be faced with a new scene.

Since it was raining on that particular day, and there were not many visitors, the garden was tranquil. It is not difficult to imagine why Emperor Qianlong was so fond of this garden. In fact, when he returned to Beijing, he had a similar garden built in the western suburbs, called the Ruyuan Garden, within the Longevity Garden.

The rain was getting heavier when we got to the Xuyuan Garden on Changjiang Road. Shrouded in mist, the garden looked rather desolate.



s during the early Qing period. This group of old buildings is known as "a boat without a tie".

A vase-shaped door in Zhanyuan Garden

It was said that Ming Dynasty Emperor Chengzu (reign dates 1403-1424) had given the title of Prince Han to his second son and therefore a mansion had been built for him near the garden. So Xuyuan was annexed as his private garden. During the early Qing Dynasty, this garden was converted into the government office in charge of military affairs and grain supply in the area of Jiangsu, Anhui and Jiangxi.

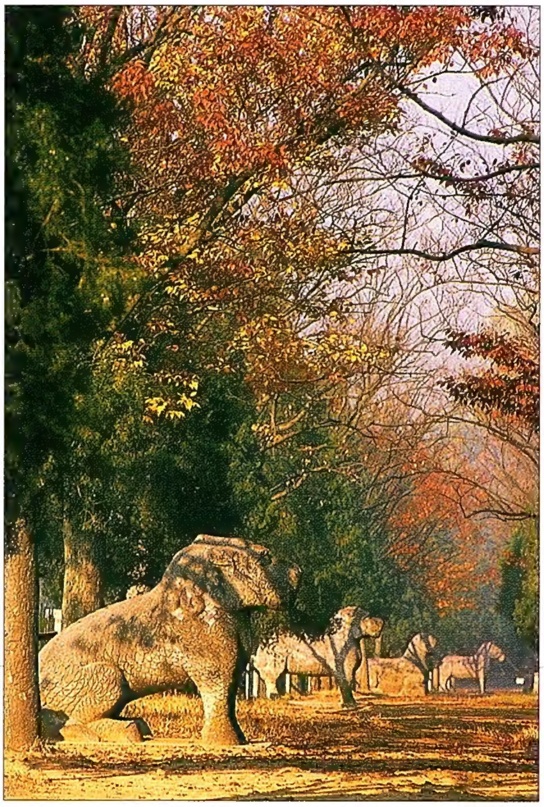
In the spring of 1746, the governor of the time renovated the three small buildings in the western part of the garden and gave it a name "Bujizhou" (a boat without a tie), since the buildings when viewed together, looked like a boat. When Qianlong came here during his first trip to Jiangnan, he took an obvious fancy to it. On his second trip he wrote the three characters "Bu Ji Zhou" on a horizontal plaque.

The Ming Tomb

It was fine the following day. It was then that we truly sensed the autumn atmosphere in the southern country. The leaves of Chinese parasol trees looked like a shimmering pool of gold. After eating the well-known Nanjing Beef Noodles for breakfast, we drove to the Ming Dynasty Xiaoling Mausoleum at Mount Zhongshan in the eastern outskirts of the city. Trees with yellow or red leaves along the way quivered in the breeze. The sunshine made the day comfortably. In order to enjoy more fully the beautiful autumn scenery, we got out of the car and sauntered along. The ancient trees around the mausoleum were luxuriant; the foliage of those near the Spirit Way were particularly thick, which almost blacked out the sky. The Xiaoling Mausoleum marked the tomb of Emperor Zhu Yuanzhang, founder of the Ming Dynasty. Construction started in 1381 and was completed in 1383. He was buried there after his death in 1398. The 800-metre-long Spirit Way was certainly majestic, guarded by stone animals alternatively standing and lying, and, at the far end, statues of warriors and officials. This is one of the largest extant imperial mausoleums in China. The approach to the mausoleum was expansive and indeed picturesque. In the centre of the main hall stood a huge stone tablet with an inscription by the Qing Emperor Kangxi.

There were two other stone stelae, one in the east, the other in the west, with poems in Emperor Qianlong's calligraphy carved on them. The stone bases beneath the stelae consisted of two vividly carved five-talon dragons. Obviously they had specially been sculpted at the behest of the emperor, as the five-clawed dragon was the exclusive symbol of the emperor.

Inside Zhanyuan Garden, built during the Ming Dynasty



Stone animals silently guard Spirit Way, which leads to the Ming Dynasty Xiaoling Mausoleum.

Zhenjiang

鎮江

(Photo by Mao Mingqing)

Changing a Monk's Name at Jinshan Monastery

Legend had it that Emperor Qianlong once called on the Jinshan Monastery in Zhenjiang and was shown round by Monk Liao Da. When they came to the Heavenly King Hall, the emperor asked why Maitreya was smiling towards him. The monk replied readily, "A Buddha is always pleased to meet with another. Maitreya is a clay Buddha while you are a living one." The emperor was at first delighted. But when he had another glance of the idol, he realized that Maitreya was not only smiling to him alone. So he asked the monk again, "He's smiling to you too. How can you explain that?" Without thinking, the monk said, "He is laughing at me for not having cultivated myself in my last life and therefore not being qualified to be a living Buddha. It is really very fortunate for me to have this opportunity to accompany you."

Up on the pagoda, seeing boats shuttling to and fro on the Yangtse River, he asked, "Can you count the number of the boats on the river?" "Two," the monk replied quickly. Surprised, the emperor further inquired, "How so? Don't you see there are so many boats sailing down there? What do you mean by answering 'two'?" "By two I mean that one is fame, the other gain," Liao Da said calmly. "The passengers on those boats are busy working for the sake of either fame or gain. That's why I said that there were only two boats sailing there." "From now on," the emperor said smilingly, "you can change your name to Ke Da (able to answer)!"

Qianlong builded this palace at Jiaoshan during his third tour.

Zhenjiang

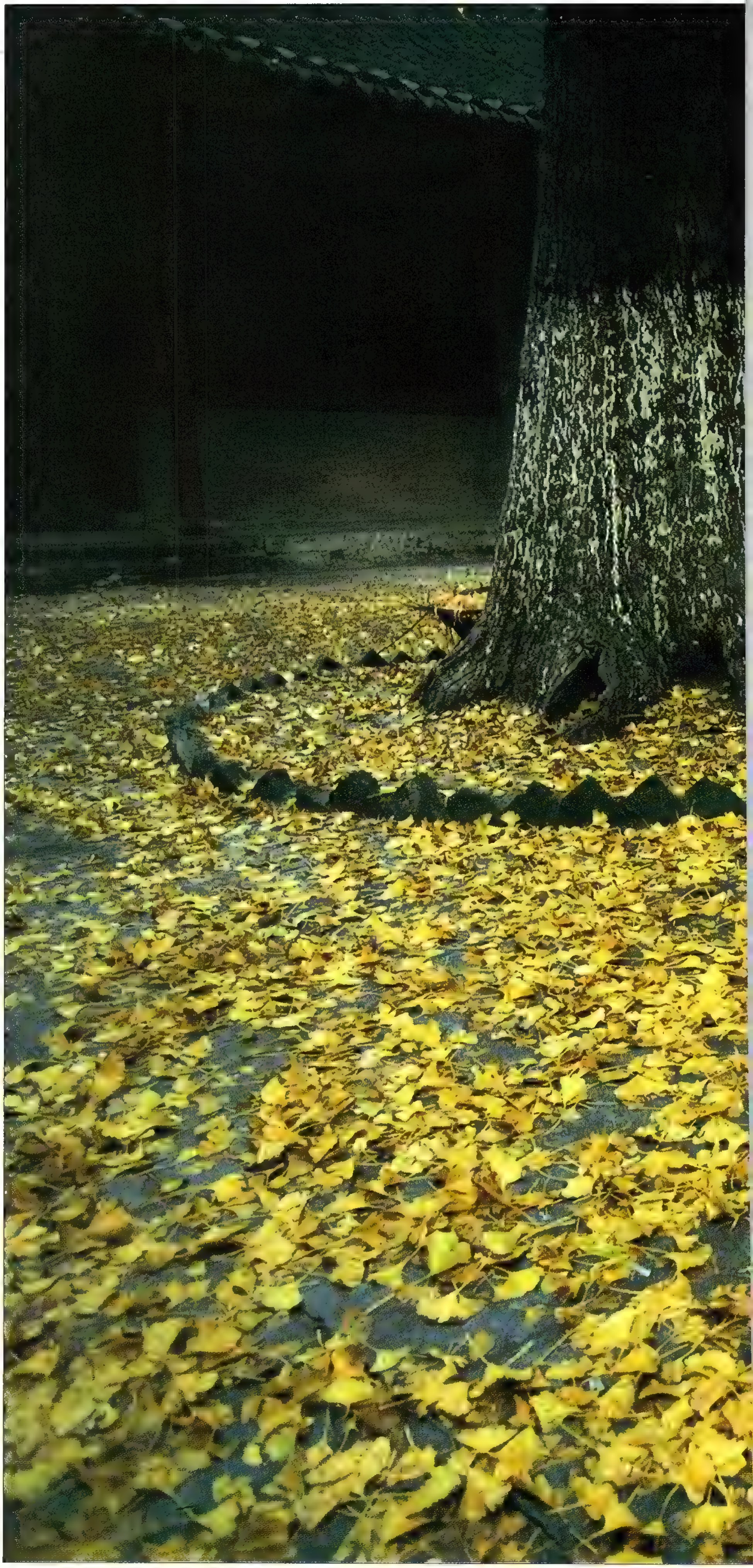
Having left Nanjing, we boarded a train bound for Zhenjiang, arriving 40 minutes later. Located on the southern bank of the Yangtse River estuary, it stood where the Grand Canal linking Hangzhou and Beijing, so it is also known as "Golden Cross of Waterways". Every time Emperor Qianlong went south, he stopped at Zhenjiang. Five palaces had specially been erected for him, with the two best known being situated on Jiaoshan Hill and Jinshan Hill.

Jiaoshan Hill rises in the middle of the Yangtse, and we had to ride a ferry boat to reach it. It was during his third trip to Jiangnan that Emperor Qianlong had his palace commissioned near the Dinghui Monastery at Jiaoshan. The ruins of the palace still exist today.

This hill was full of very old cypress, locust and ginkgo trees. East of the monastery stood a square-shaped pavilion called the Yubei (Imperial Stele) Pavilion. The stele had been carved with an inscription of what is thought to be Qianlong's calligraphy, an essay entitled *Yi He Ming (Inscription in Commemoration of the Burial of a Crane)*, originally by Wang Xizhi (321-379). The stele was fairly large, with decorative patterns of dragons.

The Jinshan Monastery

To the north of Zhenjiang, there stood a high Pagoda at the edge of the Yangtse River. We could see it from quite far away. This was the Cishou Pagoda of the famous Jinshan Monastery, which was built during the Eastern Jin Dynasty (317-420). The buildings in this monastery were all built on a hill. Rows upon rows of structures had covered virtually the entire hill, hence the saying: The hill is wrapped around by the Jinshan Monastery. According to the widely circulated folktale *Story of the White Snake*, there once lived an abbot named Fa Hai who interfered with the marriage between Xu Xian

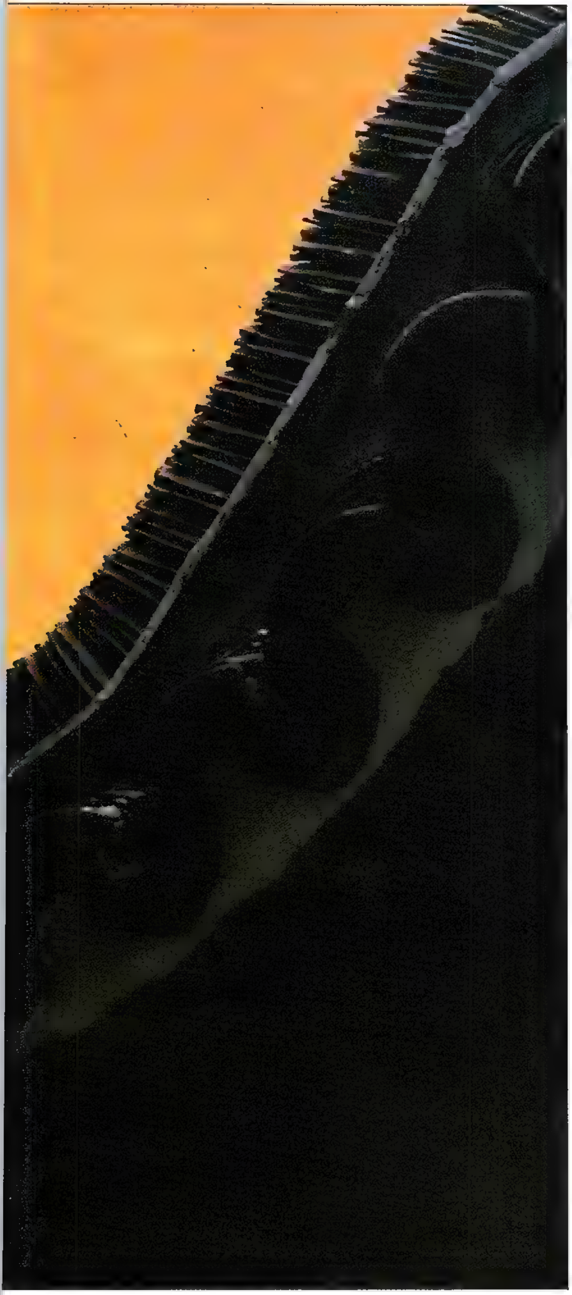


Autumn gingko leaves gold plate the courtyard of the Imperial Stele Pavilion in the eastern pa

inghui Monastery at Jiaoshan. This pavilion houses a carved inscription of Qianlong's calligraphy.

An interesting pattern resembling silhouette art created by the corner of a roof contrasting with a yellow wall at Jinshan Monastery

The structures of Jinshan Monastery are so close together that they seem to cover the entire hill (by Chen Dajing).



Xijindu Street in Zhenjiang was previously the bed of the Yangtse River before the river changed its course.

and Lady White who was the incarnation of an immortal white snake. The monk brought Xu to the Jinshan Monastery through trickery and prevented him from seeing his wife Lady White. In order to rescue her husband, Lady White resorted to magic power and flooded the Jinshan Monastery with the water from the Yangtse and freed her lover.

After his inspection visit to Jiangnan, Emperor Kangxi, Qianlong's grandfather, commissioned an imitation of the main part of the Jinshan Monastery to be built in the lake area of the Chengde Summer Resort in Hebei. As a child, therefore, Qianlong knew well about the Jinshan Monastery. When it came to his turn he would not, of course, miss the opportunity to visit this monastery. The dock, specially built for Qianlong, was still well preserved. It had a flight of thirteen steps in a shape of a semicircle. On both sides were stone railings carved with floral patterns. Apart from the dock, there was also a bell tower and a drum tower. The drums and bells therein were only used during ceremonies to greet the arrival of the emperor.

In the monastery, we saw the great Song Dynasty scholar Su Dongpo's jade belt, a belt inlaid with 24 pieces of creamy coloured jade. Unfortunately it was not the original one, for after a fire during the early Qing Dynasty, only four pieces of jade remained. Emperor Qianlong had it repaired and his own poem incised in it to show his respect for the scholar.

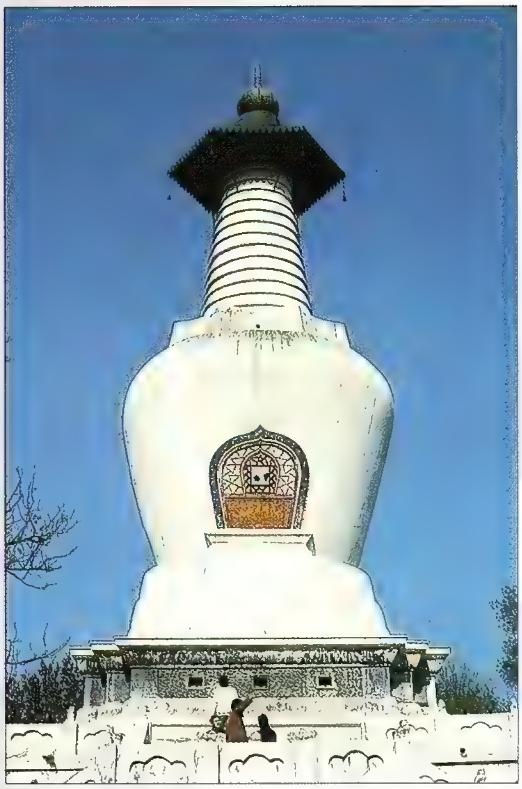
Having marvelled at the grandeur of this site, we climbed up the Cishou Pagoda and enjoyed the view of the mighty Yangtse.

The Case of the Duplicated Dipper

When I got back to the town, I went out to search around the old downtown centred around Xijindu Street. It was a well preserved ancient thoroughfare, which started from a ferry dock on the Yangtse River. Later on the river changed its course to the north and the original river bed had been turned into Xijindu Street. As we walked on this narrow ancient lane, we notice that the pavement and building walls were all made of black bricks. The houses along the street resembled shops of days gone by, all of them constructed with grey walls and black tiles. Most of them were built during the Ming and Qing Dynasties.

During his last trip to Zhenjiang, Emperor Qianlong decided to see this town's streets and lanes incognito instead of simply enjoying the landscape and historical sites as he had done before. In a small lane, he happened to see a beautiful girl and tried to flirt with her. Shocked, the girl asked him to go away, unaware of who he was. But he refused to leave. So the girl screamed, which roused the attention of the local people who opened gates to see what was causing the racket. Flurried, he had to take to his heels in an undignified manner. When he got to his palace, the upset emperor sent his minions to look for the girl. But he had no idea where this particular lane was located. All he remembered was that the house the girl lived in had a picture of the Big Dipper set with tiny stones on its wall. A minister, a native of Zhenjiang who had been escorting the emperor, tried to protect the girl by telling people on the sly to create the same picture on their own walls. The next day, the imperial guards conducted a search but failed to find the girl.

揚州



Yangzhou

The Slender West Lake and the Miraculous White Dagoba

At the Slender West Lake in Yangzhou stands a white dagoba. Resembling the one at Beihai Park in the heart of Beijing the origin of it is attributed to Qianlong.

Sightseeing at Slender West Lake, the emperor pointed at a graceful spot and remarked that the scene was reminiscent of the spring at Qionghua (Jade) Islet at Beihai in Beijing, except that the Beihai Dagoba was lacking. A wealthy salt merchant overheard this, put up 10,000 taels of gold and planned to address this shortcoming. He first asked the emperor's entourage for a sketch of the white dagoba in Beijing, then hired masons to make a duplication overnight in order to please the emperor. The next day, the emperor came to the lake and was surprised to see a dagoba. He first thought it was a mock up. He walked up and felt it with his own hands. When he discovered that it was real, he remarked with great delight: "The wealth of Yangzhou salt merchants can still work great wonders!"

The sculpting of the stone railings at Slender West Lake reveals fine worksmanship.

Yangzhou

In the early days of the Qing Dynasty in the region south of the Yangtse River, i.e., the Jiangnan area, Yangzhou undoubtedly boasted the most developed transportation network and the most prosperous commerce. This is because Yangzhou is situated at the southern terminus of the section of the Grand Canal joining the Yangtse. It therefore was always the first city to greet Emperor Qianlong on his visits to South China.

After we bid farewell to Zhenjiang, we crossed the Yangtse and soon found ourselves in Yangzhou. By today's travel standards, Yangzhou is not easy to reach as the town is not on a railway line. Perhaps this transportation difficulty is why a great number of ancient structures in the city have been preserved to this day. Yangzhou has a greater atmosphere of ancient history than many other cities south of the Yangtse.

In Yangzhou it is easy to follow the footsteps of Emperor Qianlong. The Yangzhou Guesthouse where we stayed stands right on the ground where the emperor's palace used to be. The dock near the guesthouse is also the very same one serving the emperor and his entourage. Moreover, the Slender West Lake not far away was a mandatory stop during the emperor's stay in the city.

We learned that many historical sites gained added significance from visits of the emperor. Well aware of the fact that the emperor loved rockeries, pavilions, ponds and lakes, the local officials and wealthy salt merchants spent great sums employed outstanding architects and craftsmen to undertake elaborate construction projects. Artificial lakes, most notably Slender West Lake, and hills were created and houses embraced by gardens sprang up along the banks of Slender West Lake. All of these features were integrated in such a fashion to inspire the description that flowers and willows lined the dikes and rows of towers led right to the hillside.

A few steps outside the Yangzhou Guesthouse stands the former Royal Pier. Its quietness and serenity today belies the fact

Qianlong's handwriting of a poem he composed is etched here for posterity.

The cruise boat follows the route of Qianlong and enters Slender West Lake (by Chan Yat Nin).

that for years during the height of Qianlong's reign, on the west side of the dock, a "business street" stretched for half a kilometre along the canal. Here eighteen houses grouped together in ten clusters served as residences for officials accompanying the emperor. An area with many houses built along the lake and decorated with colourful silk shades formed a busy market place. Qianlong used to walk on a red carpet unrolled along the street to the cheering of the crowd kneeling on the ground. Just imagine what a sight it must have been, serving to reflect the reverence with which the emperor was held. We boarded a dragon boat at the Royal Pier and sailed towards the twenty-four scenic sites of Slender West Lake, just as the emperor did two centuries ago.

Slender West Lake

This was a waterway linking the city moat to the ancient Grand Canal during the Tang Dynasty (618-907). Now it is surrounded by weeping willows and pavilions set in gardens and parks. Most of the gardens and parks built in Yangzhou during the Qing Dynasty are found along the route that Emperor Qianlong followed along the banks of Slender West Lake. The so-called twenty-four scenic spots of the Slender West Lake refer to mansions of officials and their private gardens. Yangzhou for a time was also the headquarters of the salt administration, which made the officials and merchants involved very wealthy, and they lavished their money on their accommodations and the adjacent environs.

Having crossed the Dahong (Great Rainbow) Bridge, one's eyes are greeted by a site called "Spring Willows on an Extended Dike" on the west shore of the lake.

At the "Spring Willows on an Extended Dike", willow trees shade a dike first built early in the Qing Dynasty and rebuilt in 1775 during the reign of Qianlong, the impetus for reconstruction being the emperor's visit. The dike looks across the water at a thin strip of an island which formed two water channels. People in Yangzhou say that in ancient times, one of the water channels was designated a route for officials and the other to be used by common people. Needless to say, the emperor's royal boat cruised along the officals' route. Of course the two-channel system no longer exists today.

The Diaoyu (Fishing) Terrace in the lake received its name as a result of a fishing excursion take by Qianlong. As the story goes, the local officials hatched a plot to make the emperor happy. Fishermen who were good at diving and swimming first dived deep into the water holding large fish in their hands. When the emperor came to fish, it was easy for him to catch a large quantity of big fish, although what he actually caught were placed on his hook by the divers.

If the lake can be described as a young lady, the Wuting (Five Pavilion) Bridge in mid-lake could be considered a girdle made of

These carved stone pillars stand on the grounds of Tianning Temple which Qianlong visited in Yangzhou. The temple presently serves as the Yangzhou Museum.

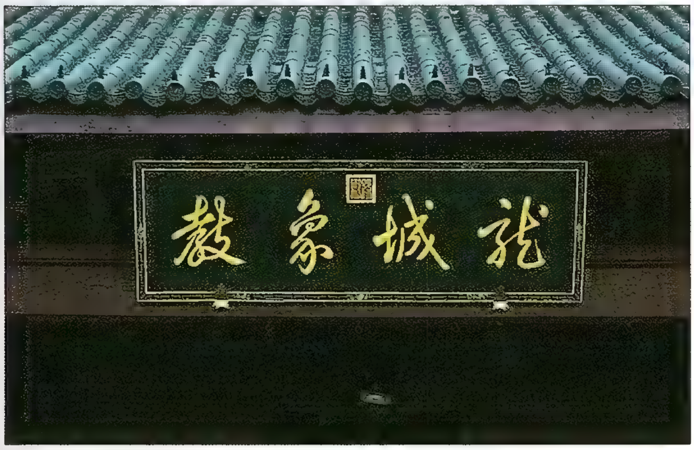
The setting sun is captured by the arch of a bri five lotus flowers around the waist of the young beauty. The design of the bridge is really unique. When examined from outside, the bridge seems a structure consisting of both pavilions and bridges. All the pavilions are single-eaved and have graceful quadrangle pyramid roofs made of yellow tiles, each with a pinnacle in the centre. Connected by a short corridor between each adjacent pavilions, the impression is created that the five pavilions appear to be five independent units and yet they all share the same roof.

The sight beyond the Five Pavilion Bridge is equally enchanting. The twenty-four scenic spots are subjects praised by generations of poets and writers in their literature. Even Emperor Qianlong composed a poem inspired by their beauty. The Xichun Tower, one among them, was where celebrations of the emperor's birthday were held. No wonder its carved furniture and masonry reveal an air of nobility and imperial grandeur.

Having passed a whole day at the Slender West Lake in Yangzhou, we set out again, passing Zhenjiang and on towards Changzhou.

The famous hydrangea is found exclusively in the Yangzhou environs (by Chan Yat Nin).

reflected by the waters of Slender West Lake to form an image not unlike a crescent moon.



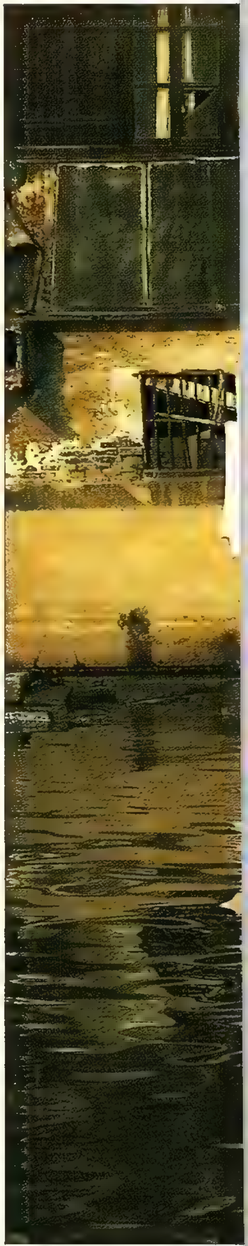
常州

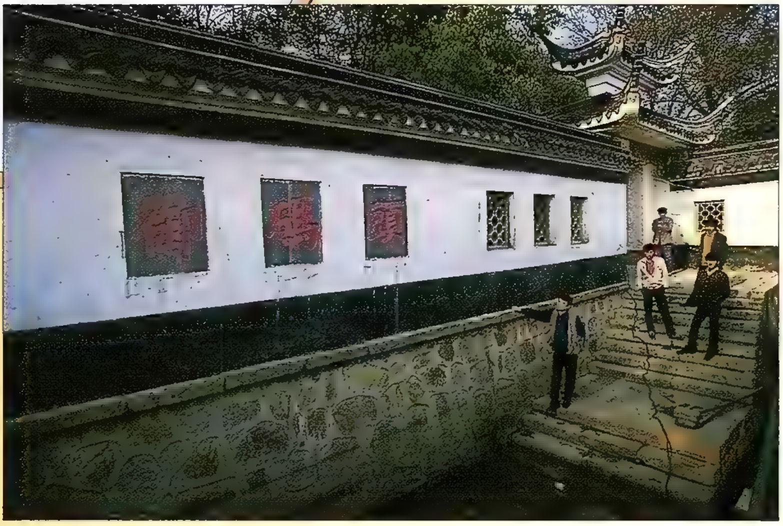
Changzhou

Testing the Piety of Monks at Tianning Temple

At Tianning Temple in Changzhou hung prominently is a tablet bearing the handwritten inscription of Emperor Qianlong literally meaning "Dragon City and Elephant Religion". The emperor came three times to the temple to worship Buddha and he wrote this inscription when he came in 1762.

According to legend, during his stay at the temple, the emperor, in conformity with Buddhist practices, ate vegetarian food. Curious if the monks here were pious enough, he decided to test them by presenting a chicken egg to the abbot. The head monk understood what the emperor was up to, but he also knew that a gift granted by the emperor could not be rejected. He accepted the egg, and, pretending not to know what it really was, called it a peach, as if to suggest that if he ate it, he would not have violated Buddhist doctrines. The emperor was greatly impressed by the monk's wisdom and issued a decree on the spot that at this temple eating eggs did not violate any religious tenets.





Imperial Pier at Changzhou used by Qianlong several times

Old houses along a waterway in Changzhou. One can understand the close relationship between the people and the water.

Changzhou

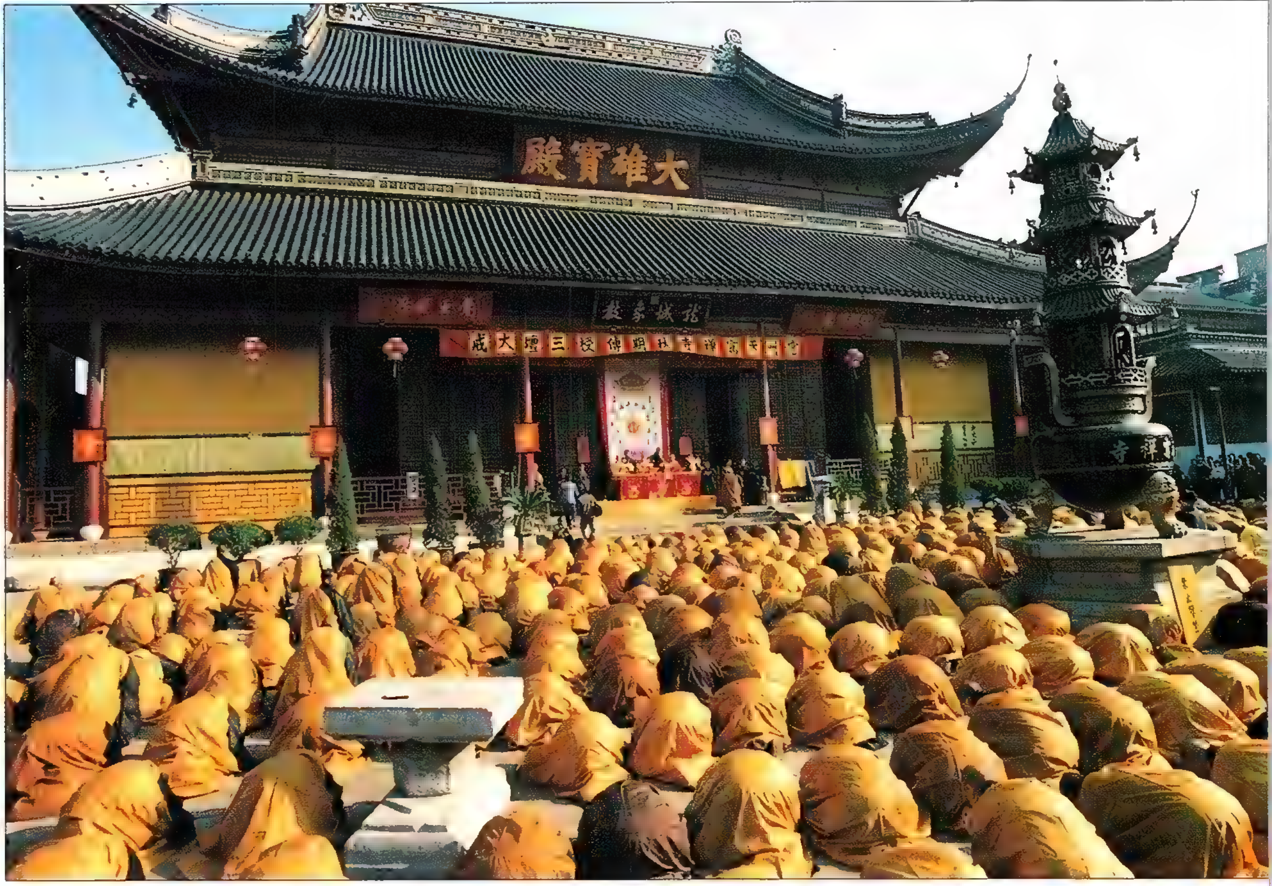
On every one of his six visits to the south, Emperor Qianlong stopped at Changzhou which staged perhaps the most elaborate reception ceremonies. History books record that when arriving in Changzhou, the emperor's royal boat was always preceded by other craft carrying the imperial music band which in turn was followed by a fleet carrying more musicians performing along the way. Ministers and generals led the local officials and scholars, as everybody kneeling greeted the emperor in the western suburbs. Then the entire reception group proceeded on foot, escorting the emperor's boat to the east suburbs. All along the way scholars would recite poetry singing the praises of the emperor and acrobatic performers would stage breath-taking shows.

After I came out of the Changzhou Grand Hotel, I took a westward walk along West Yanling Road and came to the bank of the Grand Canal. Here buildings constructed following traditional architecture line the northern bank of the canal, standing in contrast to the modern architecture in the centre of Changzhou.

Lying between the Yangtse River and Taihu Lake along the Grand Canal Changzhou since ancient times has been a strategic water passage south of the Yangtse. Ancient streets and buildings that have been preserved are all found along the bank of the Grand Canal. Among them, the Biji Lane is most noteworthy.

Comb Lane and Palace Combs

Comb Lane was originally known as Flower Market Street, but later was dubbed Comb Lane because of the impressive number of shops producing and selling combs. There were two distinct types of combs sold, *shu*, or ordinary combs, and *bi*, or double-edge fine-toothed combs. In days of yore, the comb shops generally were divided into two sections. Facing the street would be the actual shopping area, while further to the rear would be the workshop area where the *bi* combs would be produced. All the *shu*



A large number of Buddhist faithful and clergy attend the annual Buddhist rite,* Shuilu Fahui *(The Ceremony of the Waters and the Earth) at Changzhou's Tianning Temple (by Jiang Yuxiang).

The 500 gold painted life-sized arhats in Tianning Temple (by Er Dongqiang)

combs and other decorative items sold in the shops would be obtained from other locations. During the reign of Qianlong, the imperial palace would order annually sixty *bi* made from ivory, plum wood and other premium materials as well as sixty ivory *shu*. This event gave rise to the genre of so-called palace combs. Today, only one century-old comb shop still stands in Comb Lane. Called the Old Puhengshun Comb Shop, it occupies a three-storey traditional house. A huge wooden comb is hung outside the shop to draw customers.

One story has it that the name of the lane was conferred by Qianlong. During one visit he disguised himself as a jewelry merchant and came to the old Flower Market Street to better understand what was really going on. Seeing comb shops selling a large variety of combs and head decorative devices, he remarked causually to his followers: "The place should not be called the Flower Market Street. Rather it should be called Comb Lane." Thus came the imperial impetus for renaming the street as Comb Lane.

Tianning Temple: A Buddhist Landmark

On my way back to the hotel from Comb Lane, the West Yanling Road took me through downtown Changzhou where I noticed a huge building standing conspicuously above residential houses. It turned out to be the famous Tianning (Heavenly Tranquility) Temple, traditionally one of the four great Buddhist temples in the Yangtse lowlands. Established 1,300 years ago, it is still the largest of its kind in Jiangsu Province. During the era of Xuande (reign dates 1426-1436) of the Ming Dynasty, the temple was considered one of the most important Buddhist grounds in southeastern China. The temple was ruined on five ocassions; the present structure dates back to the Qing Dynasty.

Ambling along in a residential area, I soon found myself in front of the temple which was encircled by walls painted in yellow. Inside the temple, the Hall of the Heavenly Kings leads to a large compound with the Hall of the Bodhisattva of Wisdom, the Hall of the Bodhisattva of Universal Benevolence, the Hall of the Goddess of Mercy and the Hall of the Guardian of the Earth on the four sides. The four halls on the side represent China's four sacred Buddhist mountains (Wutai, Emei, Putuo and Jiuhua). In ancient times primitive transportation conditions made it very difficult for the Buddhist faithful to visit the four mountains, so they would come to Tianning Temple and pray in the four halls as a substitute for a pilgrimage to the four shrines.

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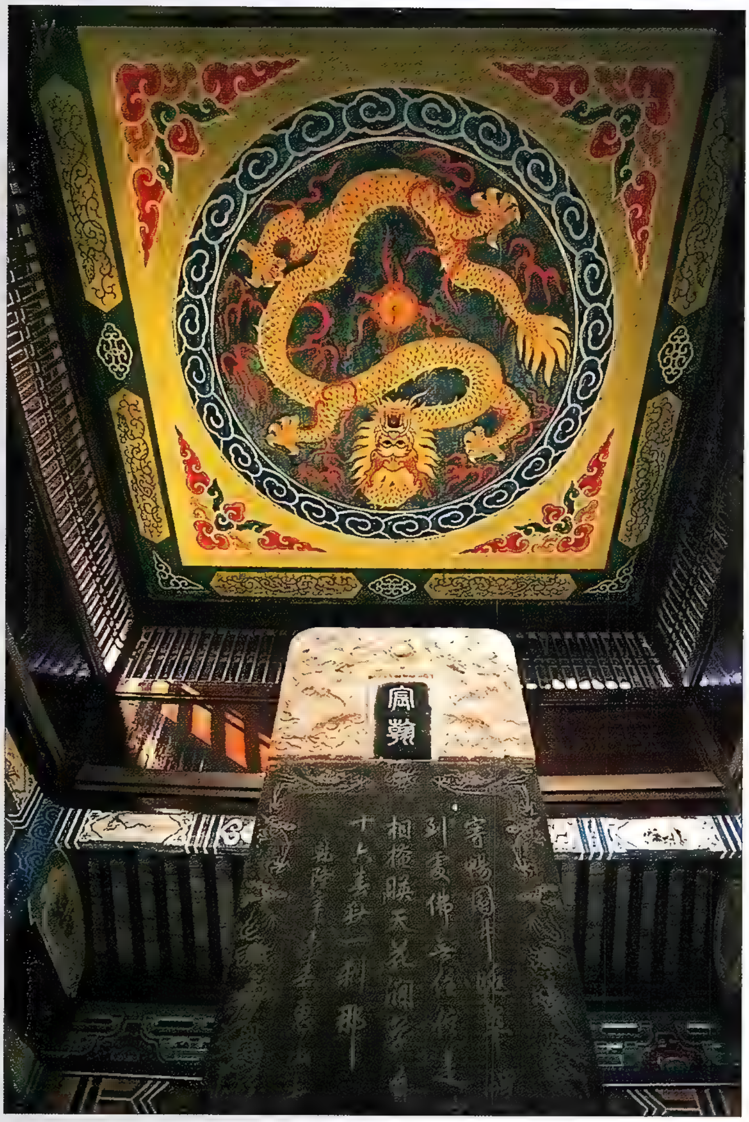


Tablet Incised with Poems by the Emperor

In the Xihui Park in the northwestern suburbs of Wuxi stands a structure called the Imperial Stele Pavilion, which houses a stone tablet created during the Qing Dynasty. On this tablet is inscribed on all four sides poetry in Emperor Qianlong's original handwriting. He visited the park during each of his six trips to South China and the four pieces of poetry were composed during four of the six trips.

In these poems, the emperor expressed his deep affection for the land and rivers in South China and his devout Buddhist faith. Local officials had the pavilion constructed and the tablet made in order to please the emperor. They of course did not forget to carve the imperial dragon on the tablet. The pavilion wall has altogether twelve round openings on its four sides. The round shape is an expression of the notion that the sky is round. The number twelve reflects the twelve months of the year and twelve periods of time in a day and that the world goes on for ever following this time circle. The four large holes represent the four seasons and the eight smaller ones represent the eight solar terms marking the beginning and ending of the four seasons according to the traditional Chinese calendar.

One of Wuxi's renowned handicrafts is its clay figurines, which can be found in many shops.

On a cruise boat modelled after the imperial boat of Qianlong himself you, too, can be emperor for a moment's passing fancy.

Fishing boats plying their trade on Lake Taihu (by Lan Peijin)

Wuxi

Having bid farwell to Changzhou, I came to Wuxi. I decided to check into a hotel by the Taihu Lake, instead of staying in downtown Wuxi. A leisure boat in the shape of a dragon boat once used by Emperor Qianlong carries tourists for a cruise on the lake. Besides viewing the lakeside scenery, tourists can also don a dragon robe just like the one worn by Emperor Qianlong and sit on the throne to be photographed.

Qianlong came to Wuxi for the first time during the spring of 1751 via the Grand Canal. He disembarked at Huangbudun first to a smaller boat and then, once ashore, walked through a royal path laid with grey bricks. Local people lit lanterns, hoisted banners and knelt along the path to receive the emperor. The ruler set up his quarters at Jichang Garden or Garden of Ease of Mind opposite the pier where he disembarked.

On his very first trip to Wuxi, Qianlong became enamoured of the city. In the next three decades, he would visit Wuxi five more times, and composed many poems during his stays. Today, six tablets bearing his poetry are still preserved here. He was already seventy-three years old when he made his last trip.

Leaving the Dragon Boat, I ventured forth to the Xihui Park lying between the Xishan and Huishan Hills in western suburban Wuxi. Xihui combines the names of the two hills, which are encompassed within its boundaries. In the park, a spring was dubbed "Second Spring Under Heaven" — the best being Baotu Spring in Jinan, Shandong Province — by Lu Yu, a Tang Dynasty tea connoisseur who identified the seven best sources for tea water. The tea brewed with this spring water is considered particularly aromatic and refreshing. Near Huishan Hill, I visited a teahouse dating back to the Ming Dynasty famous for its bamboo tea brewing stove.

It is said that during the Ming Dynasty, a monk named Xing Hai from the Huishan Temple had a bamboo stove made. It had a round top and a square bottom, capturing the quintessential concept of the universe prevalent at that time that the sky was round and the earth square. The stove is about a foot high, with bamboo woven around a clay base. In the centre is a copper sieve. In the past, scholars and tea-lovers came to the place specifically to sip the tea using the spring water from the park simmered on this stove. This tea was thought to be the very best. Emperor Qianlong, of course, also tried this tea and found it most agreeable. Inspired, he wrote the inscription "Bamboo Stove at the Hillside Teahouse" on a tablet to be hung and also composed a poem to express his delight. Not content to wax profound, he took back with him to the capital a replica of the bamboo stove to keep at the Jingming Park at Yuquan (Jade Spring) Hill in Beijing.

Walking downhill I found not far from the teahouse the Jichang Garden which was a favourable spot for the emperor. The eastern part of the garden features a long corridor along the pond while the western part is dominated by rockeries. The wall of a winding corridor has many octagonal openings resembling windows to allow one to enjoy the scenic views of Huishan and Xishan Hills. Blending water, rocks and architecture Jichang Garden provides an aesthetically pleasing landscape found in a traditional Chinese garden.

During his childhood, he heard his grandfather, Emperor Kangxi, mention the place several times. Emperor Qianlong was deeply attracted by the harmonious layout of the garden and its air of elegance. It is no surprise therefore, when he went to Wuxi, that he made Jichang Garden his temporary residence. He wrote more than twenty poems singing its praises and had a detailed landscape and architecture plan of the garden produced. He took it back to Beijing and immediately had Huishan Garden built with Jichang as its imitation. This garden has become known as Xiequyuan (Garden of Harmonious Interests) in the Summer Palace. Though the two gardens are similar, the emperor still felt that the one in Beijing was not as beautiful as the Jichang Garden in Wuxi.

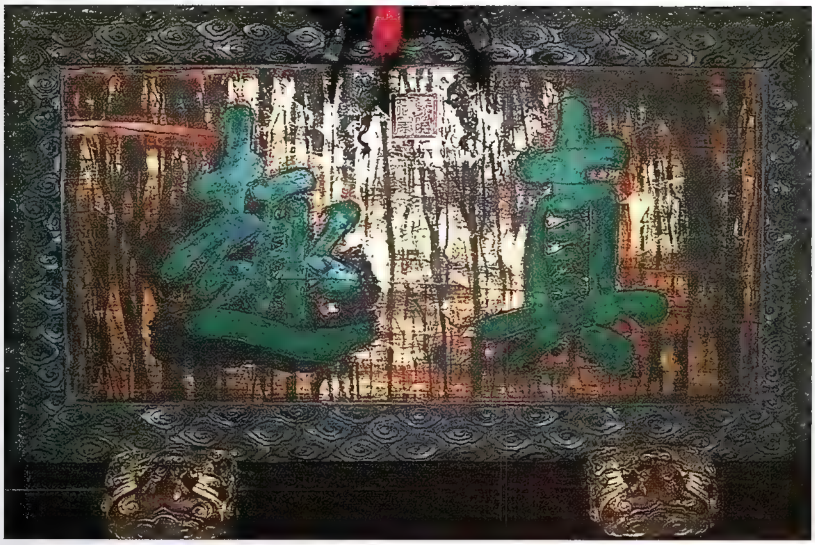
After boarding a train at Wuxi, 30 minutes later I arrived in Suzhou.

Suzhou

蘇州

The Lion Grove Garden: Truly Delightful

A pavilion standing by a pond in the Lion Grove Garden in the city of Suzhou has a tablet bearing the handwritten inscription by Emperor Qianlong which reads "Zhen Qu" ("Truly Delightful"). The two-character inscription has an interesting story behind it.



In 1762, Qianlong came to visit the garden which at that time was a garden at the rear of the Huachan Temple. Inspired by the elegance and beauty of the garden, he picked up a brush and wrote three characters, "Zhen You Qu", (meaning "it is truly delightful") with the intention that the characters would be carved on a tablet. A newly-appointed official accompanying him named Huang Xi felt that the emperor's choice of words was too plainly explicit and that the inscription was not sufficiently implicit to be considered scholarly. Of course he could in no way tell the emperor what he believed and expect to live and tell about it, so the scholar pleaded to the emperor, saying that the middle character "You" was so well written that it looked like a real painting itself. He begged the emperor to present the character to him. The emperor was no fool and immediately understood what the official was up to. He gracefully acceded to the official's request. In this way, the more scholarly and poetic inscription found its way to the tablet. The scholar in turn had the character "You" carved on the gate to the garden, an action that eventually caused the rear garden to be separated from the temple. None other than the official himself would become the owner of the rear garden, known today as the Lion Grove Garden.

The Royal Path with its upside-down "Y" design, which resembles the Chinese character meaning "people", who were all supposed to be beneath the emperor

Suzhou

First established during the Spring and Autumn Period (770-476 B.C.), Suzhou has a history of over 2,500 years. By the time of Emperor Qianlong, Suzhou had grown into a metropolis. Qianlong graced the place with his presence six times and had two palaces built, one at Huqiu (Tiger Hill) in the northwest of the city and the other in the city proper.

While in Suzhou, the emperor visited almost every part with the Canglang (Blue Wave) Pavilion, Shizilin or Lion Grove Garden and Tiger Hill being his most favoured places.

Blue Wave Pavilion: An Ancient Favourite

Turning onto Renmin Road from Zhuhui Road, it takes only ten minutes' walk to reach the Blue Wave Pavilion. First built in the mid-eleventh century by Song Dynasty poet Su Zimei, it is the most ancient garden still extant south of the Yangtse.

I crossed a small bridge and came into the park. What is special about the place is that the park provides an excellent example of the concept of "borrowed scenery". Instead of building a wall along the northern perimeter, the architect substituted a winding partitioned gallery and combines the water and rockeries within and the canal with weeping willows outside the garden into a harmonious whole. It looks exquisite from both directions. As I walked along a winding corridor, I found ornamental stone windows, some fretted or shaped like a vase, other patterned with tracery of flowers and trees. Altogether there were 108 of them along all the corridors in the garden.

Emperor Qianlong found it most enjoyable to stroll along and write poetry in this garden. The garden is renowned for its calligraphy, and even today, one can see in the garden a stone tablet bearing a poem by Song Dynasty poet copied by the emperor and a tablet bearing his portrayal of the people's sufferings after a flood caused by a typhoon near today's Shanghai east of Suzhou.

From the Blue Wave Pavilion, walking along the Renmin Road eastward, I found the Beisi (North Temple) Pagoda and a little further away the Lion Grove Garden, reputed as one of the four most famous gardens in Suzhou, and celebrated for its rock formations.

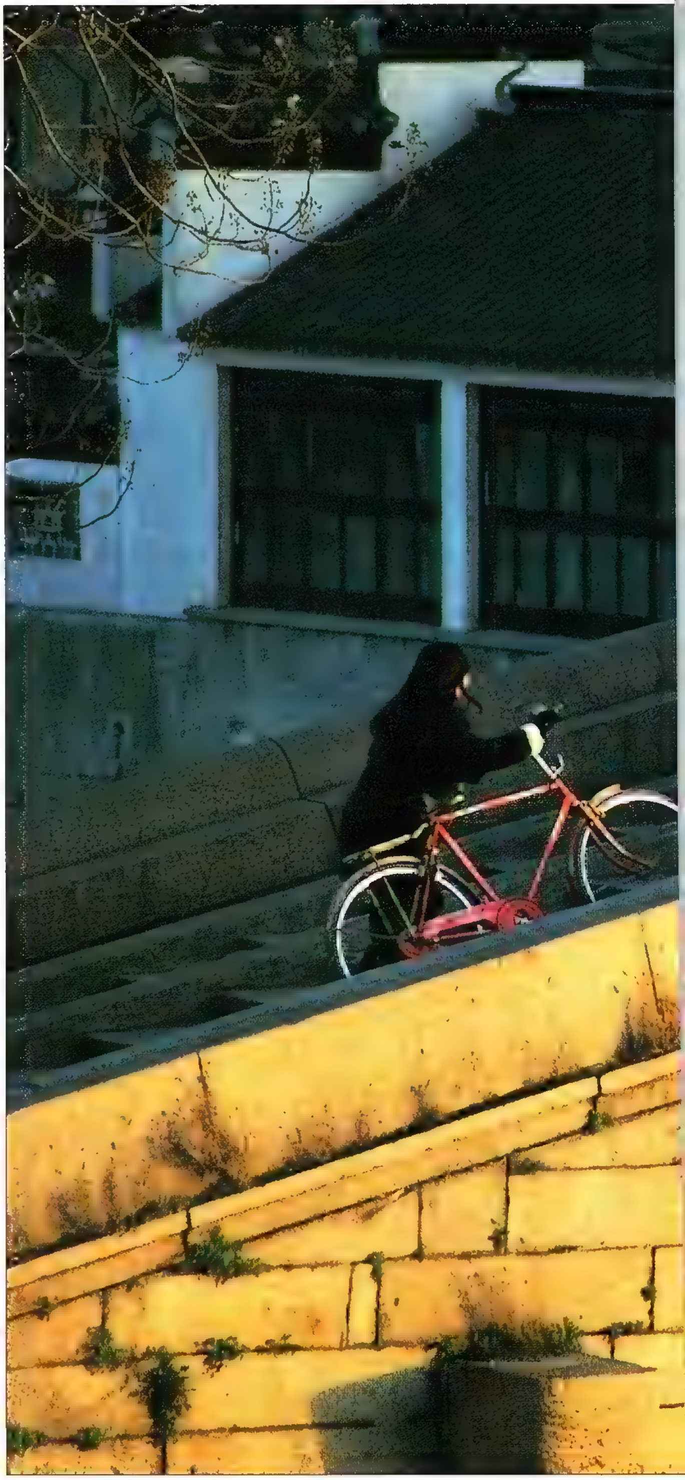
Emperor Qianlong knew the Lion Grove Garden well. Once he came to the garden accompanied by a number of ministers. Pointing at the rockeries, he asked them what they represented. Totally unprepared, none of them could come up with an answer. Then the emperor told them that they symbolized old and young lions and pointed out, among five hundred rocks in different shapes, which were the dancing lions, the roaring ones, the squatting ones, the sleeping ones, the ball playing ones and the fighting ones, to the surprise of all present. The event helped the fame of the garden spread even further.

An exquisitely crafted window along a corridor at Blue Wave Pavilion

As I strolled in the garden, I found that though it was tiny, the layout was well designed, with the southeastern section featuring rocks and hills. The northwestern part offers flowing waters and corridors, winding around the garden. Some structures were built in such a way that they seemed to be hidden behind rocks, lending an air of mystery to the whole place.

Royal Path on Lingyan Hill

Besides the gardens, the emperor left his footprints at many



Suzhou has many rivers and therefore many bridges. An added for other spots in suburban Suzhou. One of such places which he never missed during his six visits to Suzhou was the Lingyan Hill along with Lingyan Temple. The hill, fifteen kilometres away from the city proper, overlooks Taihu Lake. On its southern slope, a two-metre-wide path goes up the undulating hillside. The path is paved with bricks placed in a pattern that resembled the Chinese character for "people", a character that looks like an upside down "Y". This is the famous Royal Path. On both sides, granite stones are laid against each other with holes for inserting poles supporting a cloth awning. The upside down Y-pattern pavement suggests that the emperor was above all men and the awning indicates that he was second only to heaven.

Winding up their visit at Suzhou, the emperor's fleet cruised further south into the neighbouring province of Zhejiang.

Small wooden gourds are souvenirs available at Tianping Hill in Suzhou.

cise for people is in pushing their bicycles across bridges.

Jiaxing • Haining

嘉興·海寧

(Photo by Ren Jing)

Qianlong's Homecoming?

During his last four trips to southern China, Emperor Qianlong always visited Haining in Zhejiang Province. At Haining he invariably stayed at the Anlan Garden of the family of Minister Chen Gelao. Why did Emperor Qianlong insist on staying there?

There's a story with a hint of scandal behind it. It is said that during the reign of Emperor Kangxi, Qianlong's grandfather, one of his sons (who later became Emperor Yongzheng) befriended the Chen family. It so happened that both families gave birth to a child on the exact same day. But the Chen family's child was male while that of the royal family was female. The prince ordered that the Chen family's boy infant be presented to him for inspection. When the child was returned to the Chen family a few days later, they were surprised to find that their baby boy had been exchanged for an infant girl. In fear of the imperial family's power the Chen family could only bear their anger silently and keep the incident a secret. The exchanged boy infant later became Emperor Qianlong. When Yongzheng was enthroned, he promoted members of the Chen family to high positions. When Qianlong was crowned he bestowed more favours on the Chen family. Every time he visited the Chen family's mansion during his tours of southern China he would inquire after their health and daily lives and showed every possible concern. So the rumour that Qianlong was a Han Chinese spread like wildfire.

The sun shines brightly on the Mist and Rain Pavilion in Lake Nanhu at Jiaxing (by Wang Jinqiu).

Jiaxing • Haining

Leaving the waterways in Jiangsu, Emperor Qianlong's fleet sailed into Zhejiang Province via the Grand Canal. During his six visits to southern China, Emperor Qianlong inspected the Mist and Rain Pavilion in Jiaxing a total of eight times. Each time he reached Lake Nanhu of Jiaxing which was conveniently linked with the Grand Canal he would always come to the Mist and Rain Pavilion. In addition, before returning to the capital after his third and fourth visits he again ascended to the Mist and Rain Pavilion. His affection for the pavilion was quite evident.

It was a rainy day when I arrived at Lake Nanhu. The lake appropriately was enveloped in a mist. The Mist and Rain Pavilion stood on an islet in the lake.

Construction of the pavilion began during the Five Dynasties period (907-960), dating back 1,000 years ago. Emperor Qianlong was so enamoured of the pavilion that later on he built a replica at the summer resort in Chengde not far away from Beijing which he could visit more frequently.

A Bore and a Racy Rumour

Travelling by train southward from Jiaxing we soon arrived at Haining. From there we went to the town of Yanguan in the suburbs. The town is noted for the surging sea tide for it is located at the mouth of the Qiantang River. The river empties into the East China Sea. The surging sea tide collides with the river current and forms a spectacular high wave. Moreover, the Qiantang's mouth is shaped like a trumpet, having a wide opening and a narrow channel. As the ocean tide rises, the sea water surges into the 100-kilometre-wide river mouth. First obstructed by the sand sacks at the river mouth and then squeezed by the gradually narrowing river banks, the Qiantang River at Yanguan being only four or five kilometres wide, the sea tide rises up to form a bore. A bore is the natural phenomenon of a wall of water. The bore here can reach a maximum height of 3.5 metres. The discrepancy between high and low tide can be 8.9 metres. When the high tide reaches here, it roars, shaking the earth. The bore is most spectacular at the autumnal equinox after the Mid-autumn Festival (the fifteenth day of the eight lunar month).

Haining lies at the confluence of the Qiantang River and the East China Sea. Rising two times a day, the violent force of the tides could easily crush the dykes constructed there. Once the dykes breach, not only Hangzhou, Jiaxing and Huzhou in Zhejiang Province but Shanghai's Songjiang, and Suzhou and Changzhou in Jiangsu Province would be inundated. During the reigns of Kangxi, Yongzheng and Qianlong, great efforts were made in the construction and renovation of a dyke system which stretched for over a hundred kilometres northward from the mouth of the river. But dykes would often be quickly damaged by the bore. The first recorded attempt to build a sea wall was in 25 B.C., but the first effective one was erected in 911.

Each time when Emperor Qianlong made trips to places south of the Yangtse he would inspect the dykes of Haining. Following his instruction, the dykes were gradually improved.

At Yanguan Town, I made a point of visiting the Anlan Garden of the Chen Family. The mystery about the birth of Emperor Qianlong has spread widely in unofficial history because Emperor Qianlong stayed at the Anlan Garden of Chen Gelao four out of the six times he visited southern China. People speculate that his parentage was related to the family. But it is generally believed that it is only natural for Emperor Qianlong to stay at the Chen family's residence because the family was the most prestigious and its garden the most beautiful in the locale.

Yanguan is not a big town, so we easily spotted the former Chen family's residence in the northeast corner of the town. The mansion is now vacant, the gate is locked. The locals told us that in days of yore the gate opened only for the emperor to enter. Ministers and civilians went in and out of the mansion through a small door. We, of course, as commoners entered through the small door. In front of the big hall is a small garden. There are altogether three rows of buildings separated by courtyards. The pines in the rear garden are over 600 years old. A serene atmosphere prevailed throughout.

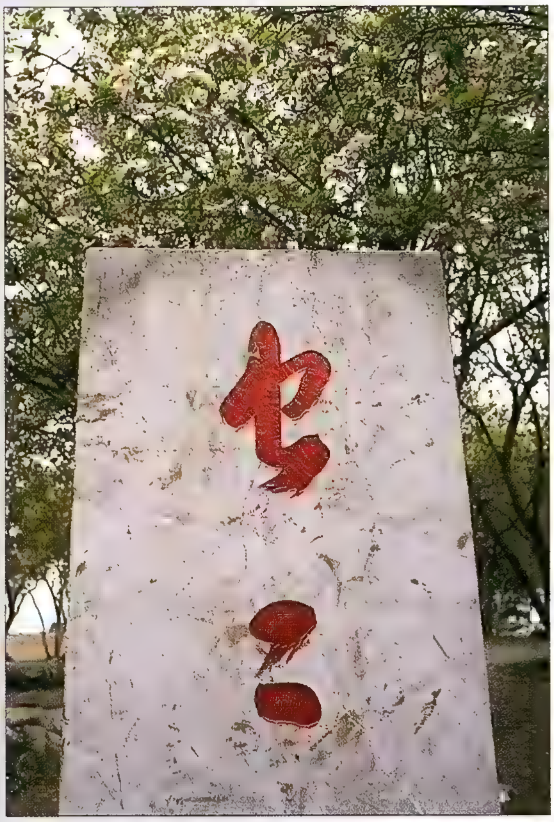
Haining's bore, or wall of water, reaches its peak around the Mid-Autumn Festival in September (by Ren Jing).

This vividly portrayed pair of marble lions stand guard in front of Haishen (Sea God) Temple (by Ge Weiwei).

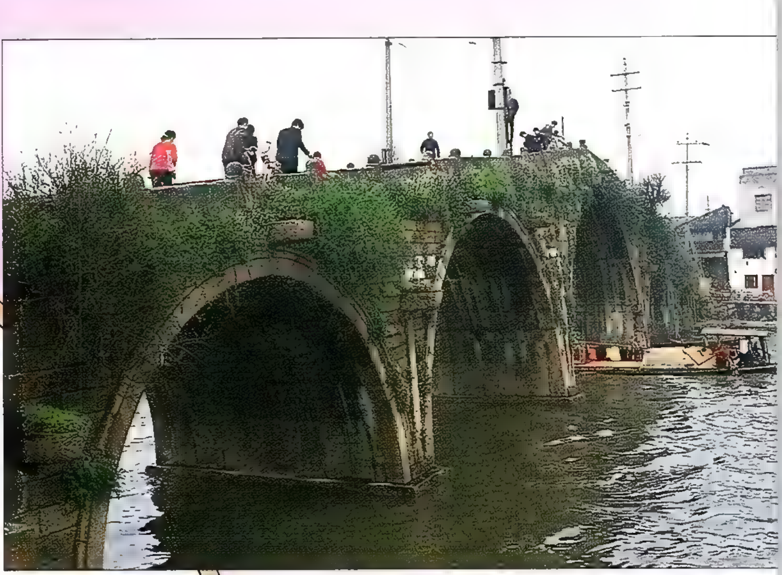
Hangzhou

Old Boatman Solves an Imperial Cryptogram

On the islet in the West Lake where the Mid-Lake Pavilion stands, there is a stone tablet inscribed with two Chinese characters writen by Qianlong, "虫 二". Legend has it that when Qianlong came to Hangzhou during one of his trips to southern China he and an official named Ji Xiaolan secretly hired a boat one night and went boating on the West Lake. On approaching the islet, Qianlong, moved by the rippling water, recited an improvised poem. A Buddhist abbot heard the poem and knew that the poet must be somebody of importance. He stepped forward and asked Qianlong to write an inscription. Qianlong took up the writing brush and wrote two characters: "虫二". Both the abbot and official could not fathom their meaning for there was no word "虫" in the Chinese dictionary. The old boatman, however, laughed and said, "I would say, 'Of one colour are the sky and water.' " He explained that "虫二" were actually the characters "風月" without the outer frames, meaning "Of boundless beauty are the wind (風) and moon (月)". The boatman's verse matched it to form a couplet with brilliant imagery.



(Photo by Peng Zhenge)



Near the southern terminus of the Grand Canal, Tangqi was where Qianlong's fleet passed on their way to Hangzhou (by Pen Zhenge).

杭州

In the old days when the area was frequented by merchants and labourers, prostitutes would position themselves on these wooden benches and solicit their services (by Peng Zhenge).

Hangzhou

Leaving Yanguan, we turned back to the Grand Canal and continued our journey along the waterway to the city of Tangqi.

Today Tangqi is a town under the jurisdiction of Yuhang County on the outskirts of Hangzhou, and is an important port just before the terminus of the Grand Canal. Emperor Qianlong's fleet would sail right through the town on its way to Hangzhou.

A Tablet to Qianlong's Largesse

We stopped for a while at Tangqi mainly to locate an imperial tablet inscribed by Emperor Qianlong and to learn the story about it. It is said that while he was passing through Shandong, Jiangsu and other provinces he was dissatisfied with the delay of tribute grain delivery to the imperial court from these places. When he arrived at Zhejiang Province and learned that the province never was delinquent in sending the tribute grain he was pleased. To indicate his pleasure he ordered that the province's annual quota of grain tax be cut by 250,000 kilogrammes. A tablet was inscribed to bear witness to the Emperor's declaration. We found the tablet nestled away at an inconspicuous place.

Tangqi looks to be an old town. Ancient Dongshitang Street is paved with stone slabs worn smooth by constant trampling over the years. The narrow street runs parallel with the Grand Canal. One side of it is lined with shops and houses. The shops are also old, and their eaves extend over the pavement. On the other side along the canal are bannisters and benches. A native informed

One of Qianlong's imperial steles is unostentatiously placed in this little parcel of farmland (by Peng Zhenge).

The main hall of the Lingyin Temple (by Peng Zhenge)

me that for hundreds of years Tangqi had been an important port along the Grand Canal. Boatmen and merchants from various places gathered here for trading. This indirectly contributed to the emergence of prostitutes who waited along here for customers. Becuase of this, people romantically dubbed the bannisters "Beauties' Props."

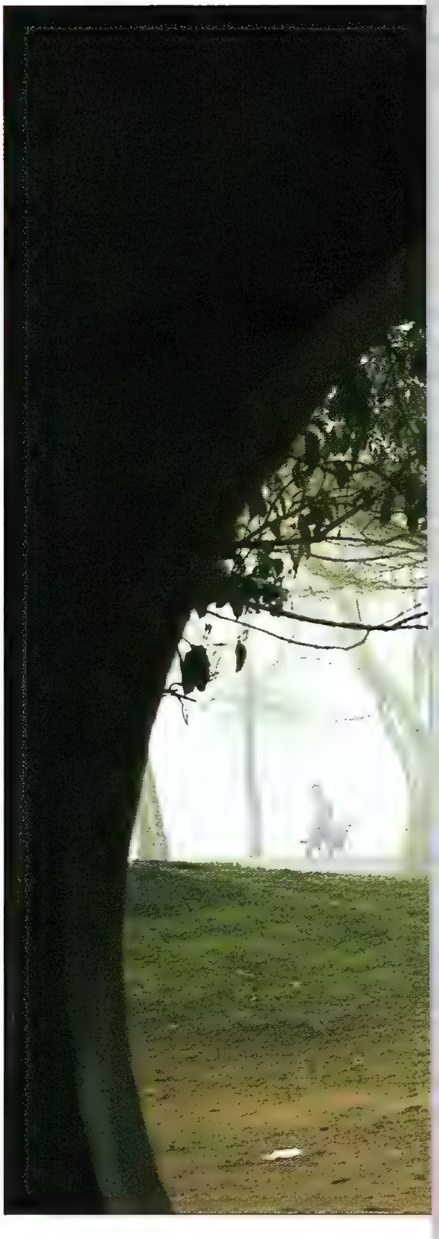
Hangzhou is only 40 kilometres away from Tangqi. It would take about one hour's ride to reach West Lake, the terminus of our journey.

West Lake: Celebrated in History and Poetry

West Lake boasts the most picturesque scenery in Hangzhou and some of the best in China. While visiting Hangzhou Emperor Qianlong's greatest enjoyment was to go boating on the West Lake. When out on the water, his Dragon Boat would sail in the middle guarded by smaller Dragon Boats on four sides forming a small fleet. The lakes shore would be decorated with colourful silk ribbons. On shore a royal carriage would drive abreast with the Dragon Boat to be ready at any time to receive the emperor when and where he landed. At night all the Dragon Boats were decorated with coloured light. It was really a beautiful sight to behold the lights and their reflections on the lake.

Emperor Qianlong visited each and every one of the ten scenic spots of West Lake famous since the Southern Song Dynasty (1127-1279), giving inscriptions and tablets for them as well as ordering beautification efforts to be undertaken. His holiday palace in Hangzhou was built at Gushan (Solitary Hill), an island close to the West Lake. His grandfather, Emperor Kangxi, also would stay here when visiting the lake. The palace, situated in the middle of the hill, was surrounded by mountains. The stretch on the Solitary Hill from the present-day Zhongshan Park to the Xiling Seal Engravers' Society is where Qianlong frequently would take a stroll. He also paid visits to many other places on shore, of which the best known were the Lingyin Temple, the Tomb of Yue Fei and the Dragon Well.

The Lingyin Temple was founded in 326 during the Eastern Jin Dynasty. Destroyed and rebuilt several times, it is one of the grandest temples in southern China. It is said that once when Emperor Kangxi visited the temple, the Buddhist abbot asked him to give a name for the temple. Impressed by a scene with the temple nestled in the forest and tucked under white clouds he renamed it the "Temple of Clouds and Forest". However, for hundreds of years, people still customarily refer to it as the Linyin Temple. It contains many poems and inscriptions written by Qianlong.



Dragon Well Tea: An Imperial Endorsement

After leaving the Lingyin Temple, we drove to Mount Qipan where the Dragon Well is located. Dragon Well is the name of a spring, a temple as well as a kind of tea. As early as the Jin Dynasty (265-420) a spring of fine-quality water was discovered on Mount Qipan and named the Dragon Well. Its fame spread far and wide. Soon a temple was built close by. During the Five Dynasties tea bushes were grown beside the temple. By and by Dragon Well Tea has become renowned tea classified into sixteen grades.

Emperor Qianlong was fastidious about the water for brewing his tea. That was why it was a must for him to visit Dragon Well

Gushan Hill, near West Lake, where a palace which housed Emperor Qianlong once stood (by Peng Zhenge)

when coming to West Lake. During his first visit he watched tea-picking and was greatly interested in the tea stir-frying process, especially the skill of controlling the fire. He greatly admired the tea producers' superb technique that made the Dragon Well Tea so aromatic. Since then, he visited the Dragon Well three more times and naturally sipped the Dragon Well Tea.

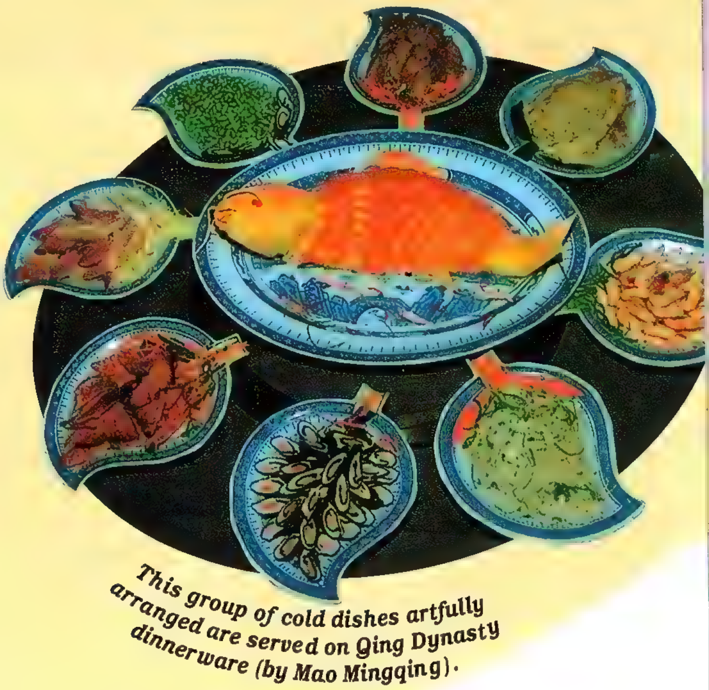
With the completion of our visit to Hangzhou, we concluded our journey tracing Emperor Qianlong's footsteps during his six visits to southern China. Reflecting on this journey we found that all the places Qianlong visited were the most interesting spots in Jiangsu and Zhejiang. Moreover he has left behind many moving stories and legends as his legacy to add further historical interest to these scenic spots. But could he have imagined that the places he visited south of the Yangtse would become a tourist route today for people to share his former pleasure and happiness?

Translated by Huang Youyi, Wang Mingjie & Anne Yan

(Text of boxes by Zhou Jinliu & Wang Shuju)

A sextagonal open air window at Dragon Well is large enough to serve as a playpen (by Ren Jing).

The Qianlong banquet being served in the Qianlong Hall of the Jinshan Hotel, a sumptuous meal, to be sure, but perhaps not so varied as the original as portrayed by the mural (by Chan Yat Nin)

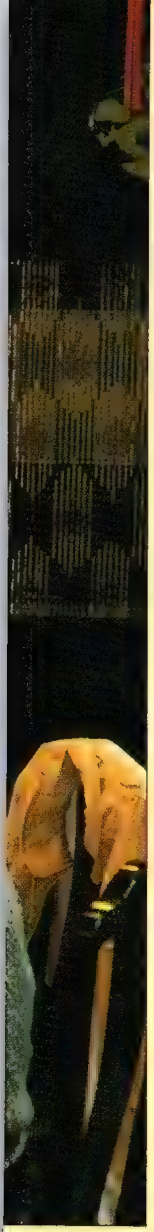


This group of cold dishes artfully arranged are served on Qing Dynasty dinnerware (by Mao Mingqing).

A colourful dish called "Longevity Fruit" looks almost too pretty to eat (by (Mao Mingqing).

A Feast Fit for an Emperor

TEXT BY JUN FENG



The waitresses are attired in Qing imperial servant garb (by Mao Mingqing).

Zhenjiang cuisine is an important component of Jiangsu-Zhejiang dishes. On the bank of the Yangtse River, Zhenjiang is also cut by the Grand Canal from south to north, which was the chief waterway for the shipment of grain to the imperial court from local governing bodies in the old days. The city abounds in freshwater fish of all kinds as well as other aquatic products, which are the principal ingredients of Zhenjiang cuisine, whether stewed, boiled, fried or roasted. It may be well to remember at this point that when Emperor Qianlong of the Qing Dynasty made his six inspection tours to places south of the Yangtse River, he and his entourage would always dine at Zhenjiang. The imperial feast, Qianlong style, fit for an emperor can now be ordered by you, when you go to Zhenjiang.

Often imitated but never duplicated the Qianlong imperial feast is served in places other than Zhenjiang, but the genuine article is served only at Zhenjiang, where food is prepared according to the menu ordered by Emperor Qianlong during his visit to the city. Pay a visit to the Jinshan Hotel and you can sample a king-size Qianlong supper.

The master chef at the hotel restaurant has selected the menu from nearly 100 culinary delights which were enjoyed by the emperor. The selected courses bring out the full range of flavours found in Zhenjiang food. There is a Qianlong Hall at the hotel. Murals that decorate the wall depict a banquet held in honour of the emperor. Local officials can be seen presenting dishes to the monarch. The hall is decorated in the style of the Qianlong reign. The craftsmanship of the chinaware and utensils is excellent, with many made of gold, silver or jade. Waitresses in Qing Dynasty court dress bring the dishes that you order to your table.

The menu includes such delicacies as: "braised silver carp's tongue with shark's fin", "goldfish looking at the moon" (the tail of goldfish is made of duck's webbed foot. The body, mouth and eyes of the goldfish are made of well cooked chicken. The moon is a pigeon egg), "crab meat cooked with fish maw" (in the form of thick soup), and "beauty's fragrant soup" (thin sheets of bean curd cooked a second time), to name a few.

Since an imperial feast is made from many ingredients, the preparation usually takes a long time, and some of the ingredients are not readily available off the shelf. A case in point is the dish known as "leopard foetus steamed with camel hump". This dish is neither so gory or exotic as it sounds as the leopard foetus is actually a cat's placenta, high in protein content. The placenta is chopped into pieces and mixed with fish meat, beef or mutton. They are cooked together and the finished product looks like a camel hump.

As one might expect with such exotic dishes, there is a special way to eat the Qianlong feast. For instance, the way to eat "steamed dumpling filled with ovary and digestive gland of the crab"can almost be considered a technique. According to instructions the dumpling must be handled gently with care. Diners should move the dumplings from the bamboo rack slowly. The top of the dumpling must be eaten first, and then one can drink the soup. The dumpling has only a thin layer of steamed dough and is filled with crab meat and pork stuffing. The ovary and digestive gland of the crab is used to make a delicious soup.

The story goes that Emperor Qianlong failed to heed these instructions and swallowed the dumpling at one go. He found the gravy leaking out from the dumpling. His hands were full of the gravy, which was so delicious that the tried to taste it as well, but it mysteriously vanished to the back of his body. The hasty manner of the emperor in eating this dish remains in doubt, but the anecdote testifies to the delicacy and fame of the crab dumpling.

Translated by He Fei

The still w

Jiangsu-Zhejiang

The Six Tours of Emperor Qianlong

A Nocturnal Visit to Wangshi Garden

PHOTOS BY CHAN YAT NIN
TEXT BY JIAN JIA

Wangshiyuan, or Master of Fishing Nets Garden, has recently been opened to the public after dark, and is a wonderful place to relax during a night tour. Among the many gardens in Suzhou, it is so far the only choice that one has for evening entertainment in Suzhou; thus, it is an important part of night life in Suzhou.

Garden construction in Suzhou has a long history. As early as the founding of Suzhou, when Prince He Lü of the State of Wu in the Spring and Autumn Period set up his capital here around 500 B.C., gardens were a part of palace grounds. Most of the old gardens extant today were originally private gardens which are characterized by the tasteful arrangement of land, water and architecture and the rich scenic variety of different sites. A big garden, therefore often seems to embrace a smaller site. There is an unusual concentration of these types of gardens i Suzhou. Once upon a time, there were mor than 170 such gardens in Suzhou, but nov there are less than a score of these famou gardens remaining. Of these, Wangshi Garden is the smallest, having an area of onl half a hectare. It is concise in layout, yet elegant in style; and is, indeed, one of the mos interesting as well as one of the most renowned gardens in Suzhou.

Wangshi Garden was first built during the Southern Song Dynasty (1127-1278) on the site of a residence built by Shi Zhengzhi, an official of the Song Court, on his retirement in 1140. Over the next 600 years, it changed hands many times and fell into disrepair until, in 1770, Song Zongyuan, also a government official, restored it and also gave it its present name, which was based on the earlier name, Fisherman's Retreat, possibly to evoke the

lect a tranquil scene.

idea of withdrawal from the affairs of the world. Traditionally, it had been closely associated with recluses and men of letters, particularly during the Qing Dynasty and the Republican period. Perhaps most notable in this regard is that Zhang Daqian, a contemporary artist of traditional Chinese painting, once lived a hermit's existence here.

In the eastern part of the garden are living quarters as well as a sedan chair hall, where the sedan chair carriers waited for orders, and a reception hall where the erstwhile master received guests. Here one can see a gate tower with bricks finely sculpted in motifs of flower patterns and theatrical figures. In the western section is a garden with a pond at its centre. One of the buildings here, Dianchunyi (Chamber of Lingering Spring) and its courtyard have been copied for the Mingxuan Garden in New York's Metropolitan Museum. In fact, there are three halls here, where the former master would study, paint and rest. Additionally there is a pavilion and a corridor – ideally positioned for the appreciation of fish as well as the reflections of scenery, particularly with the large round autumn moon.

As I loitered along the corridor, the moon and lamps on the corridor were mirrored in the water of the pond, together with the reflections of the buildings forming a surrealistic world in the water. Suddenly a gust of wind blew, bringing with it the sweet scent of flowers and disintegrating the water world. The scene of buildings, lamps and the moon on the waters surface flickered and then disappeared. In a second, however, the scene magically reappeared.

Wangshi Garden at night offers special programmes such as the performance of Yue (Zhejiang) Opera and *zheng* concerts. While I was enjoying the evening programme, a girl garbed in ancient costumes was playing a *zheng* solo, producing a stream of melodies depicting now the sound of a storm followed by the soft music of a gentle breeze. This recital was succeeded by a dancing performance and the programme was concluded by the apparition of a Heavenly Official, the God of Wealth, with a couplet in his hands, who gave a warm send-off to the audience amidst happy heartfelt applause. As I departed from Wangshi Garden that evening, I could not help but wonder that even though it is the smallest garden in Suzhou, no other garden in this city celebrated for its gardens could offer a greater variety of scenes and events to titillate the senses.

南京市
Nanjing
蘇州市
Suzhou

Translated by Gu Weizhou

A winding open corridor

A traditional Chinese dance performance

Cartooned Gods of Wealth bid adieu to the audience.

The Bamboo Grove Hotel is the first joint-venture hotel in Suzhou. It is situated at the heart of the city, only 7 km from the railway station and is surrounded by the Master of Nets Garden and the garden of Surging Wave Pavilion.

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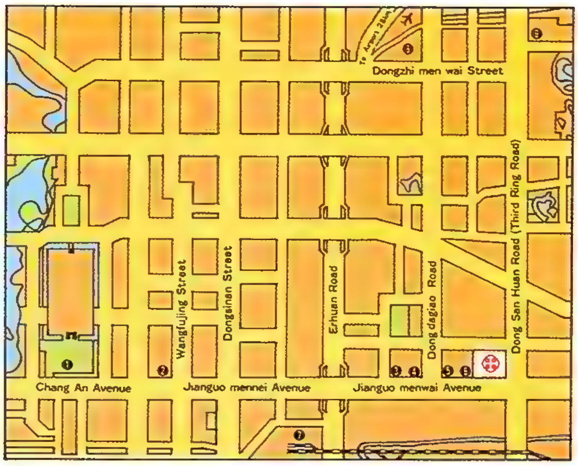
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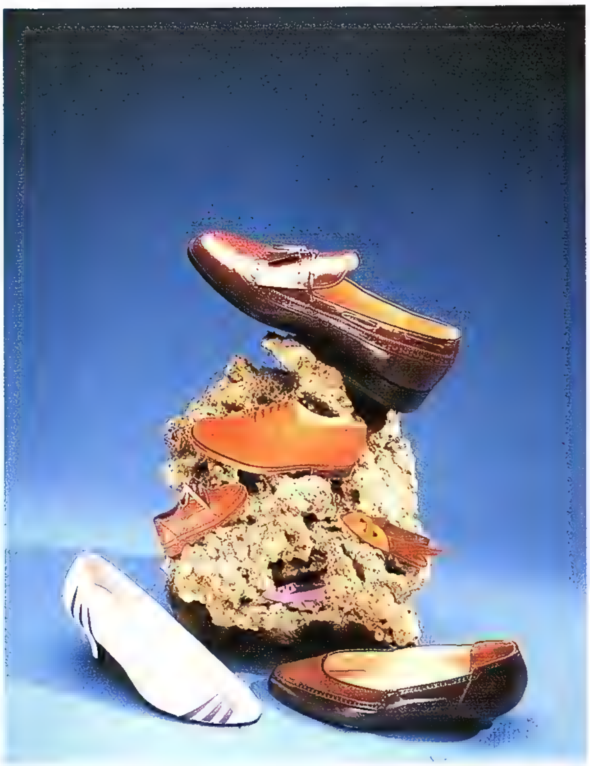

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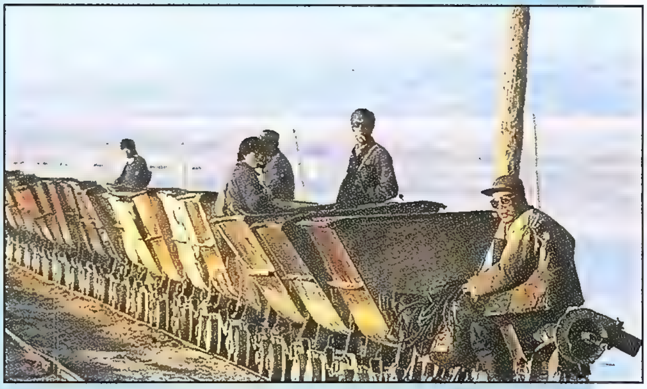
The farther one goes away from the bank, the shallower the water is, and the more halite has been deposited over the years.

Caka Salt Lake in Qinghai

PHOTOS BY ZHENG YUNFENG TEXT BY ZHENG XIANGNING



The trams carrying workers to dig up salt are the only transportation accessing to the salt lake.

◁The rails laid above the surface of the lake
▽Occasionally, mirages can be seen above the lake.

It was July in Qinghai, yet the weather was so breezy and chilly, it did not seem to be summer. We rode a coach in the morning starting from Xining, capital city of Qinghai. After crossing over the Riyue (Sun and Moon) Mountain, the coach went westward along the southern bank of Qinghai Lake. About noon we arrived at our destination — Caka Salt Lake.

The formation of salt lakes here is due to diastrophism, or movements of the plates that make up the earth's crust. The Qinghai-Tibet Plateau used to be part of the sea. As the result of long-term crust movements, this area rose up, becoming the largest plateau in the world. Consequently, the seawater settled in low-lying areas, forming many salt lakes and ponds, among which is the 15 km by 9 km Caka Salt Lake. The source of salt in Caka Salt Lake is inexhaustible, because it is continually replenished by sodium chloride contained in rocks in surrounding mountains, weathered and carried down by rain.

Standing at the lakeside, we looked ahead and saw the snow white salt ponds glittering against layers of white clouds in the sky, more striking view than the distant snow-capped mountains. We got on a tram which ran slowly along the rails laid above the surface of the lake. Surrounded by azure blue lakewater and stroked by the slightly saltish breeze, we seemed to be sailing on the sea.

The farther we went, the more shallow the lakewater was. When we bent down, we could see a thick layer of "snow" — halite deposited in the lakebed over the years. We were in the midst of whiteness, not unlike the snowy landscapes in the north of China. On the surface of the lake — actually the sun-dried lakebed — the halite took the form of ripples, preserving the look of the lakewater before it was evaporated.

Here was a world of salt: there was salt on the tram, on the ground and on our bodies; even the air was a bit saltish. A salt dredger was excavating sun-dried crude salt. When a breeze passed, the fine salt wriggled like sand.

We disembarked from the tram onto this white salty world. I scooped up a handful of salt and had a taste. It was bitterly salty, a bit different from the taste of our table salt. I looked more closely and found that the crystals were transparent and glittering, similar to semi-precious gems.

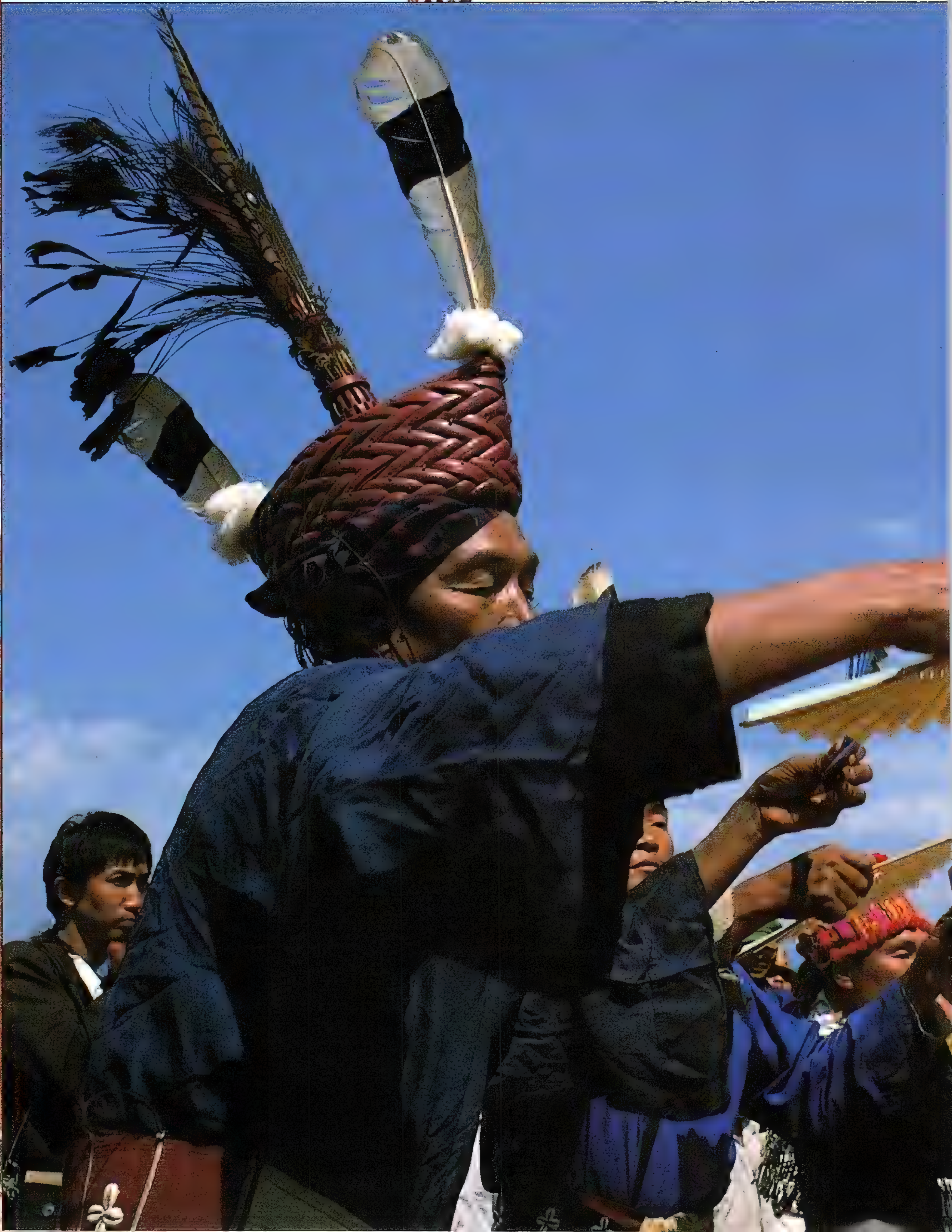
The sun set behind the snow-capped mountains which were dyed red by the glow of the setting sun. It was getting dark and even more chilly in the wind, so we got on the tram and returned to Xining. In the moonlight, the salt looked like a rolling sea. We were told that at times, one could see a mirage of the distant dunes, houses, herds of cattle and flocks of sheep floating above the vast lake — a phenomenon caused by the bending or refraction of rays of light by the vapour gathering on the surface of this mountain-surrounded lake.

Translated by Chen Jiaji

Dancing wit

– Munao Dance Festival

昆明
Kunming
隴川
Longchuan
雲南
Yunnan



Conducted by the dance leaders decorated with feather headdresses, the dancers enact different themes in telling a story.

History

e Jingpos

PHOTOS BY CHEN ANDING TEXT BY WU JIANLIN

目腦縱歌

Wherever there are Jingpos, there is the annual Munao Dance Festival, which means "the mass dance" in their language. The Jingpo nationality has a population of approximately 92,000 people, concentrated mainly in the Dehong Dai and Jingpo Autonomous Prefecture in western Yunnan.

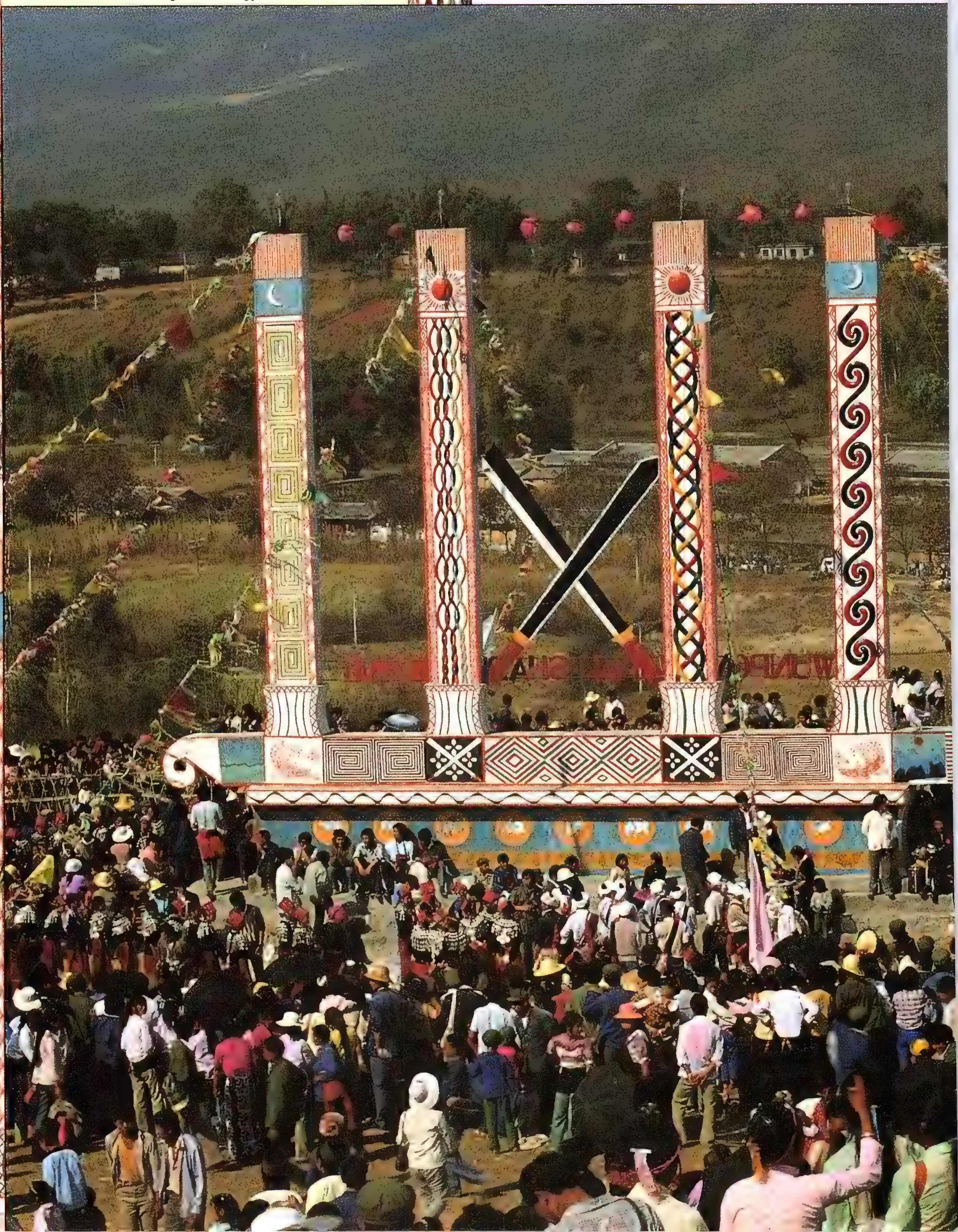
Every year, on the fifteenth day during the first lunar month, the Jingpos celebrate their Munao Dance Festival, their most significant carnival. It has originated from the fact that the Jingpos believe in spirits, who are classified into the categoiries of Heavenly Spirits, Earth Spirits and Home Spirits. In this spiritual pantheon the Spirit Mudai of the Home Spirits is the highest in rank. He is also one of the Heavenly Spirits. As he has two positions, he is the most powerful and therefore Munao, the ritual of worshipping Mudai, is the most grandiose among all the Jingpos' celebrations.

Like the traditional festivals of other nationality groups, the Munao Dance Festival has its origin in a legend. This legend has it that in time immemorial people did not know how to dance except for the children of the Sun. One day, the primordial hero of the Jingpos by the name of Ning Guanwa was invited by the Sun to attend a dancing party held in the Solar Kingdom and at this party learned how to dance. Returning home he marked with his feet a dance ground at the foot of Naobeng Mountain and held the first Munao Dance Festival. Since then the festival has become a grand event for the Jingpos.

On the morning of the Munao Dance Festival, I came to a mountain slope about eight kilometres from the seat of Longchuan County in Dehong Dai and Jingpo Autonomous Prefecture and saw four columns or dance poles standing high at the centre of the Munao dance ground. On the columns, which are the symbols of the national spirit and the national culture of the Jingpos, are painted in bright colours the fern designs as well as the

The prelude to the Munao Dance Festival begins with beating the long drums.

The designs on the patterns on the dance poles standing on the Munao dance ground colourfully symbolize the history of the Jingpos.



The girls with silver adorned capes entering the dance ground

patterns representing the sun, moon, clouds and thunder. Between every two poles there was a sign of two crossed long-bladed swords. These designs and pattern are emblematic of the Jingpo history of united struggle against adversity and their national character. People were gathering here from every direction.

At 10 a.m., the rousing sound of drums and gongs ushered in a team of dance leaders. Wielding a traditional long sword or carrying a drum, the men joined them on the dance ground while the women, in silver adorned capes and carrying colourful handkerchiefs, were dancing and singing in a meandering line which resembled the long body of a Chinese dragon.

The dancers kept changing their dance following themes such as creation, military expedition, triumphant return and celebration of victories, thanksgiving for bumper harvests, hunting, division of family heritage and worshipping of Heaven — all forming a long choreography of the Jingpos' history. The dance leaders bedecked with headdresses in various colours choreograph the changes of the dance styles. All the other dancers must follow the lead of these maestros.

The dance lasted four hours before the dancers took a short rest. After lunch the performance resumed and again people crowded round the dance ground. The celebrants kept on dancing until nightfall.

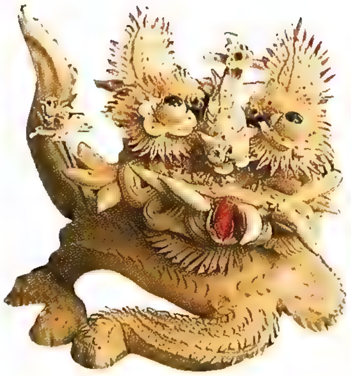
For four days in succession, the festival was characterized by ceaseless feverish singing and dancing.

Translated by Gu Weizhou

The dance leaders lead the dance to the cadence of bamboo tube percussion.

Steamed Buns of
Huaxian County in Shaanxi

PHOTOS BY SHEN YANTAI TEXT BY CHANG DE & YAN TA



The shape and the ritual content of the tiger-shaped buns traditionally given as gifts in Shaanxi can be traced to ancient rites involving the presentation of gifts and an icon which may predate civilization. It has a history longer than such "mothercrafts" or popular handicrafts as popular paper-cuts and embroidery, hence the name of "the living fossil" of our ancient culture is appropriate.

Handed down from generation to generation, the tiger-shaped steamed bun has become an object demonstrating the skill of the girls in the countryside of Huaxian County in Central Shaanxi.

The technique has been passed down from mother to daughter; thus, all the girls can artfully produce the buns which are used for festivals, birthdays, weddings and burial ceremonies and even during the rites for the construction of a new house.

The steamed buns, called "flower buns", are much more than food made from wheat flour. The customs of Huaxian County strictly govern the use of flower buns as gifts. Different types are to be presented according to the relationship of the persons involved and the nature of the occasion. For instance, on the occasion of a wedding ceremony, the relatives should offer as gifts small buns and soft goods. The maternal grandmothers on the bride's side and the bridegroom's and their aunts should give a large "high bun plate" while the medium-sized "steamed rolls" are presented at nuptials, the birth of a child or burial ceremonies.

It takes great dexterity to shape the wheat dough into a creature with a tiger's head, a dragon's body and a fish's tail. According to the elders of the village, the result is the fiercest beast in the world as the tiger is the most savage animal on earth, and the dragon, including its offspring, the fish, is the most fearful animal in the sea.

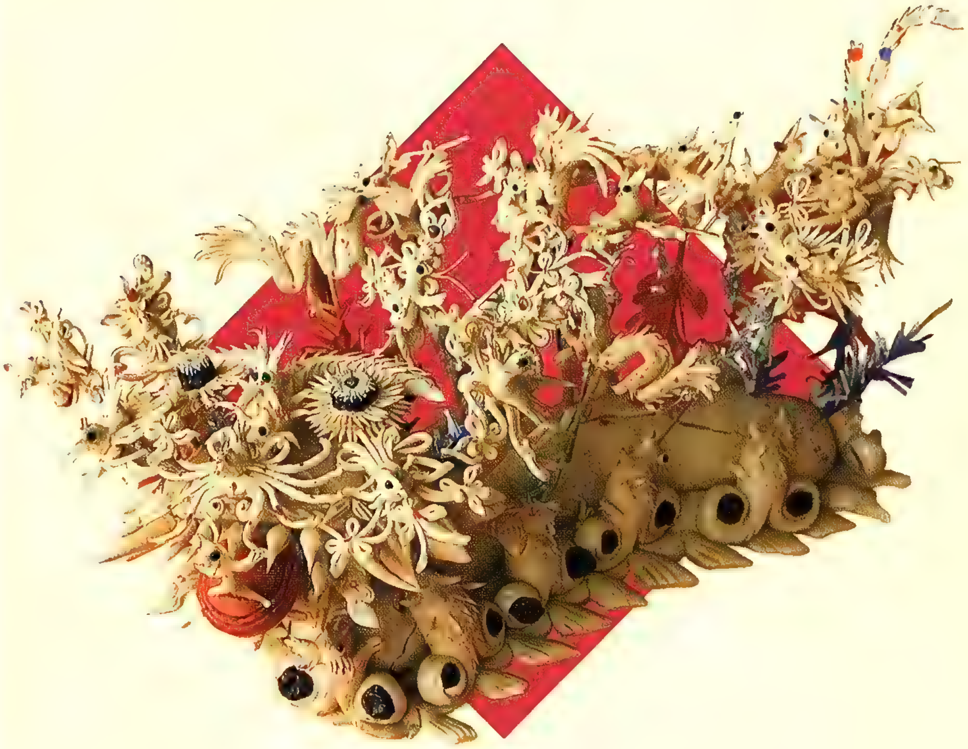
The artistic image of this fabulous tiger accompanies the people during their entire lives. It appears during festivals, all ritual ceremonies and in following the traditional customs, as well as in the practices maintaining the relationships of the people as the tiger is the basic form that the flower bun takes.

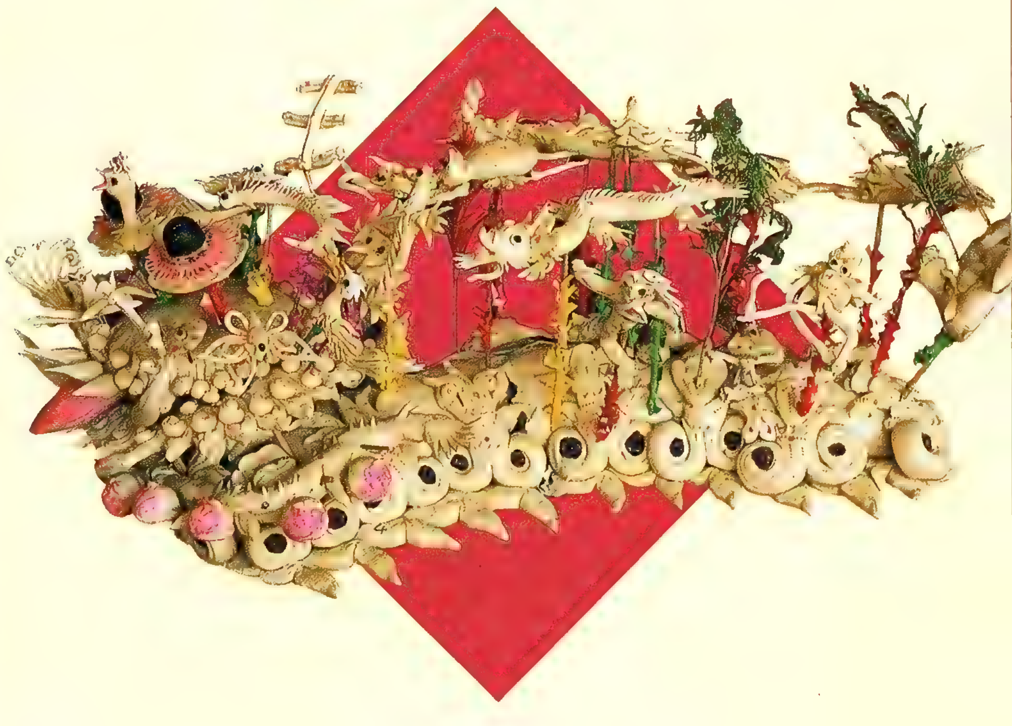
Of course, the tiger is not the only image used for buns. There are also small buns in the shape of flowers, birds, fish, insects, human beings, pigs, chickens, horses, turtles, frogs, spiders and even bats.

There are rites for both presenting and the receiving of the gift and the form that these rites take on any given occasion reflects the relationship between giver and receiver. Generally speaking, the receiver should take one third or one fourth of the buns and leave the rest for the giver to take back, so that there is not, as the locals say, "an empty steamer returning home". This shows the avenue of friendship remains open for further exchange. If there is a serious dispute between the relatives, the refusal of the buns offered means the break-up of the relationship. Among the local people, the relationship of a protector parent and a protected child is not established only vocally, but by the presentation of the gift buns at a formal ceremony.

This folk art not only plays an important role in the daily life of Huaxian County. This art handed down from mother to daughter is an interesting example of how an age old undocumented art form continues to influence the lives of people in China during the late twentieth century.

Translated by Gu Weizhou

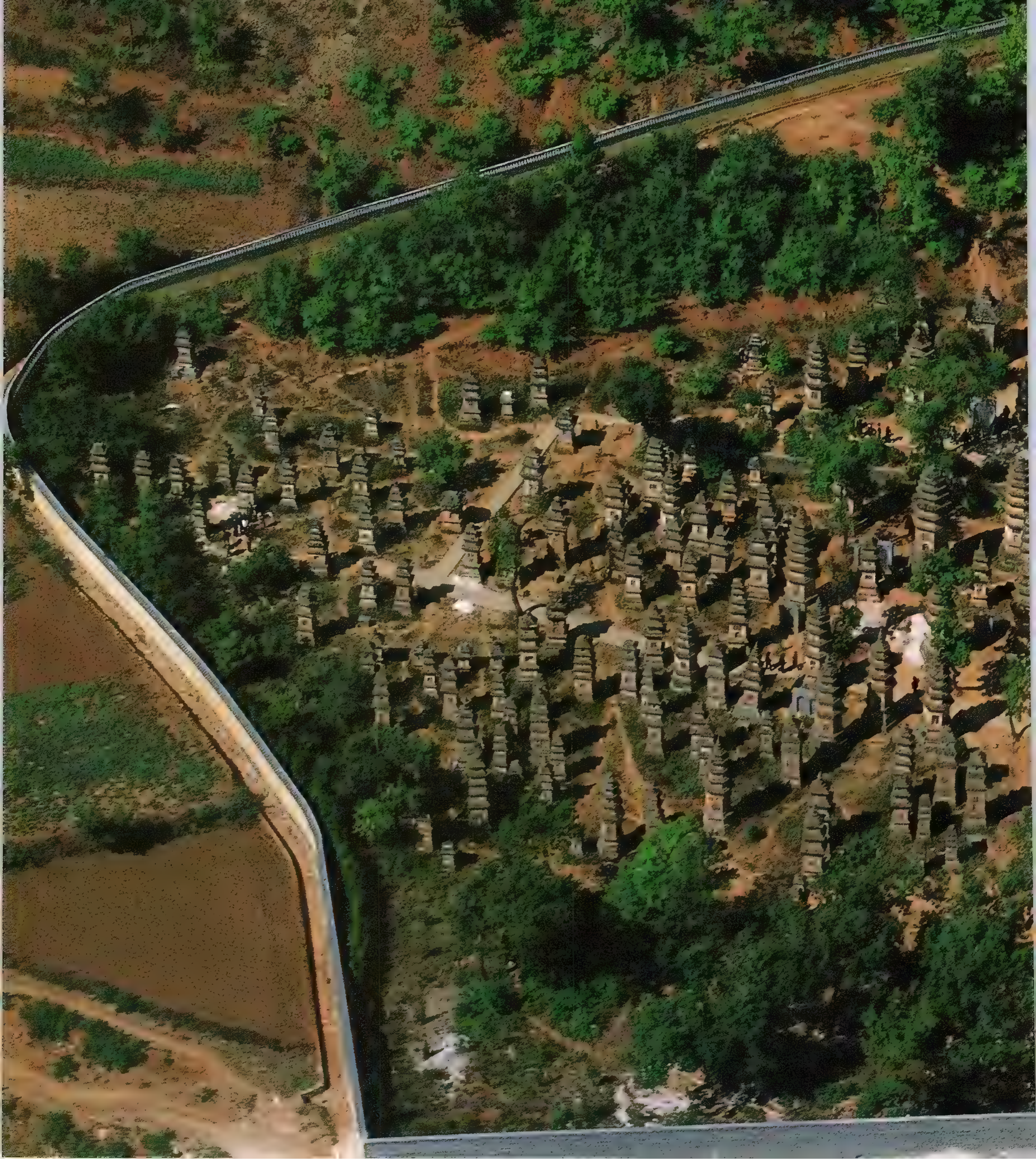




The Pagoda Forest of Shaolin Temple

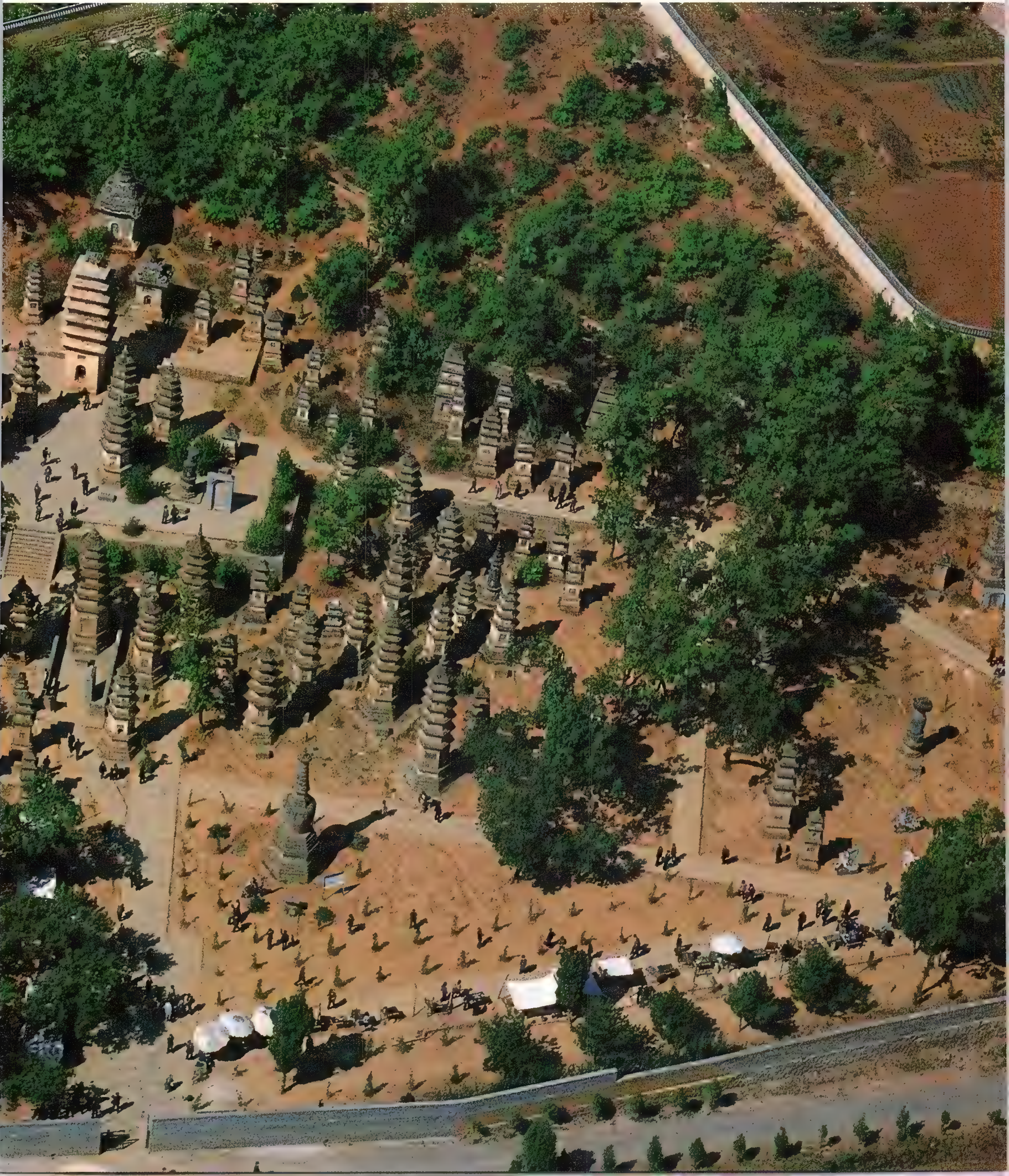
ARTICLE BY SONG QUANZHONG PHOTOS BY WANG YAOJIN

Located on the Songshan Mountain in Dengfeng County, Henan Prov ince, Shaolin Temple is renowned throughout China for its kungf school. What many people do not know is that it also contains the larges group of ancient pagoda graves in China. Construction of these monument first began in 791 during the Tang Dynasty, while the last structure was fin ished in 1803 during the Qing Dynasty. These pagodas serve as the fina resting place for generations of monks who lived at the Shaolin Templ through the ages. The ashes of the deceased are buried in the earth beneat these pagodas. Each pagoda bears a tablet on which is inscribed th contributions and merits of the dearly departed.



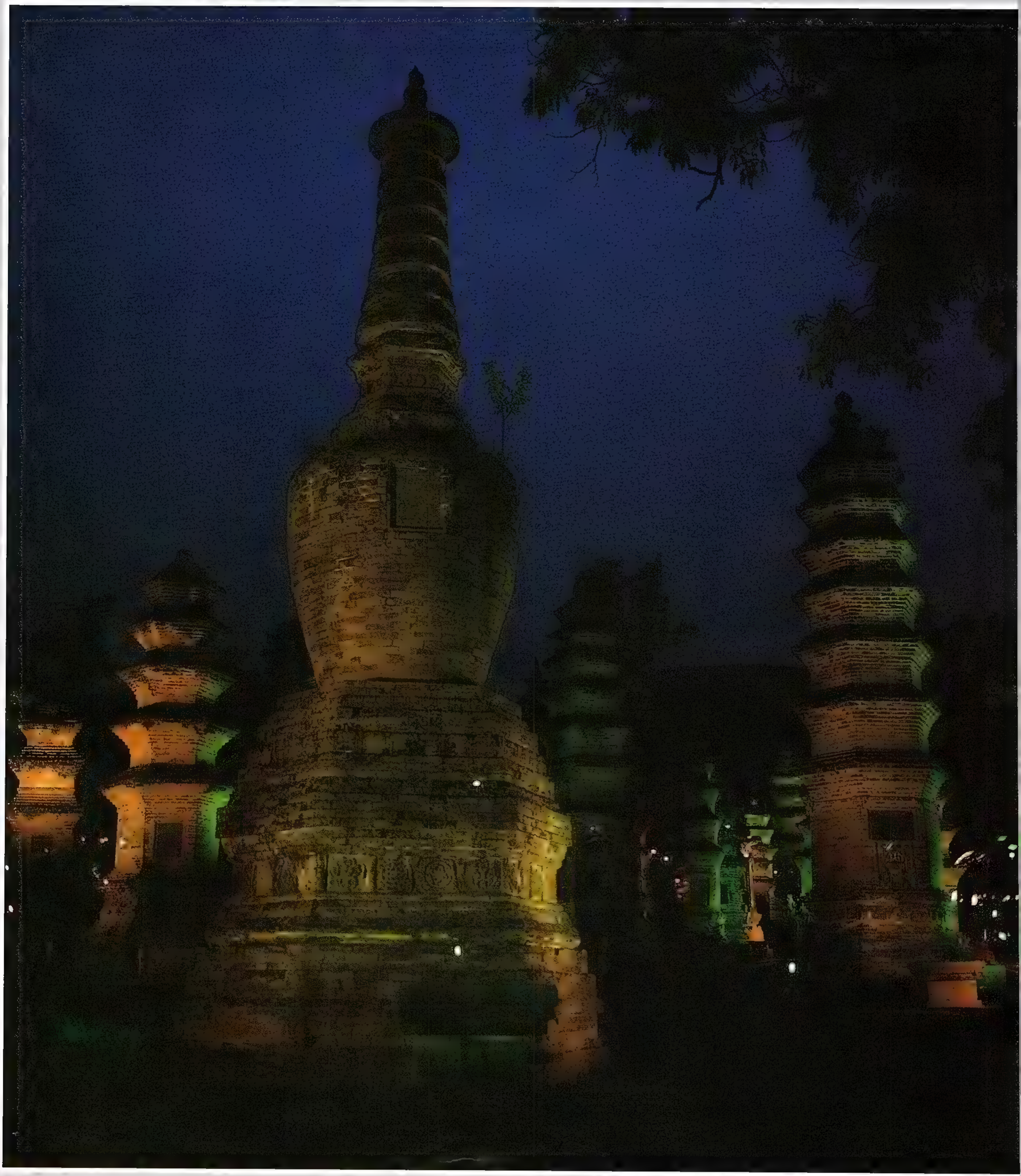
Originally called the Old West Graveyard, the cemetery was later enamed the Pagoda Forest. Legend has it that in 1750 Emperor Qianlong of he Qing Dynasty once came to visit Shaolin Temple accompanied by his imperial entourage including hundreds of soldiers and officials. Amazed by the density of pagodas within the cemetery, he was reputed to have exclaimed: "It's really like a pagoda forest." From then on the name Old West Graveyard was discarded in favour of the Pagoda Forest.

The pagodas range from one to seven storeys, but all have a height of ess than 15 metres. As they were constructed during different historical periods, their architecture is correspondingly variegated. There are one storey single-eaved pagodas, one storey compact-eaved pagodas, Indian style stupas as well as lama pagodas. Chiselled out of a single stone or a multistorey construction of brick and stone, they take different shapes: square, rectangular, hexagonal, circular, column-shaped, tape-shaped, bottle-shaped, rectilinear and parabolical. Each of the pagodas has a flat name space in front and some of them bear inscriptions eulogizing the deceased and list the names of the builders. The montage of differing architectures from many dynasties provides us with valuable primary sources to research not only Chinese architecture, but also religion and art as well.



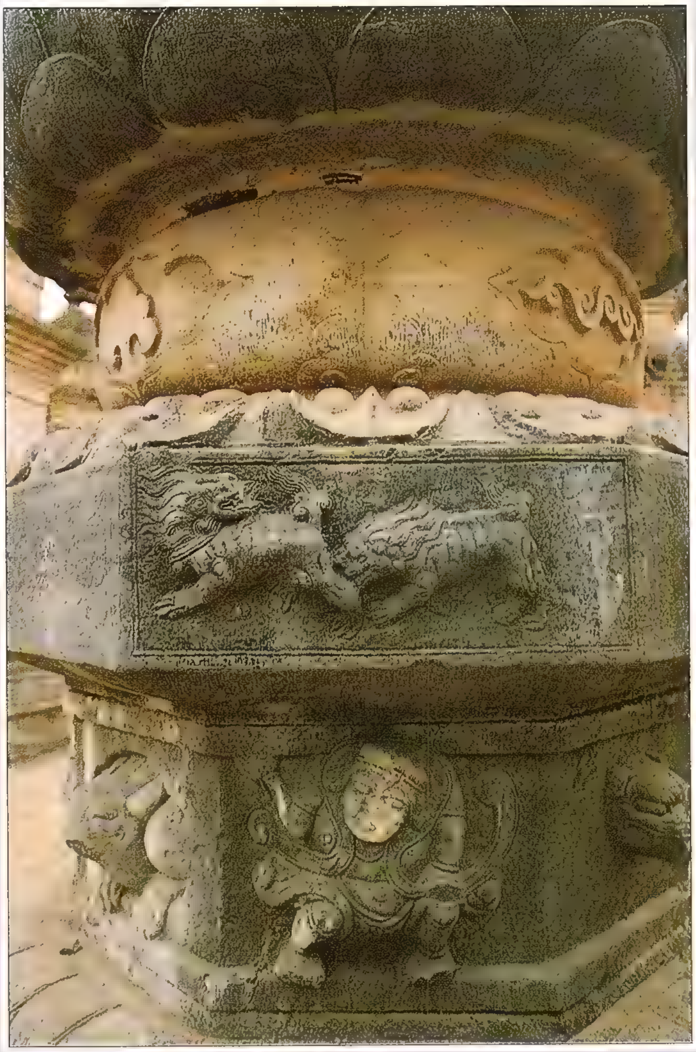
Master Shugong Pagoda A typical lama pagoda, it was built in 1572 during the Ming Dynasty. It has a bottle-shaped body resting on a substantial base topped by a nine-storey spire. The whole structure seems to resemble a bell with a handle. A tablet bears an inscription recording that Master Shugong provided valuable services to the court in combatting the Japanese pirate menace along the east coast of China. Because of its unusual shape, it is a favourite among tourists.

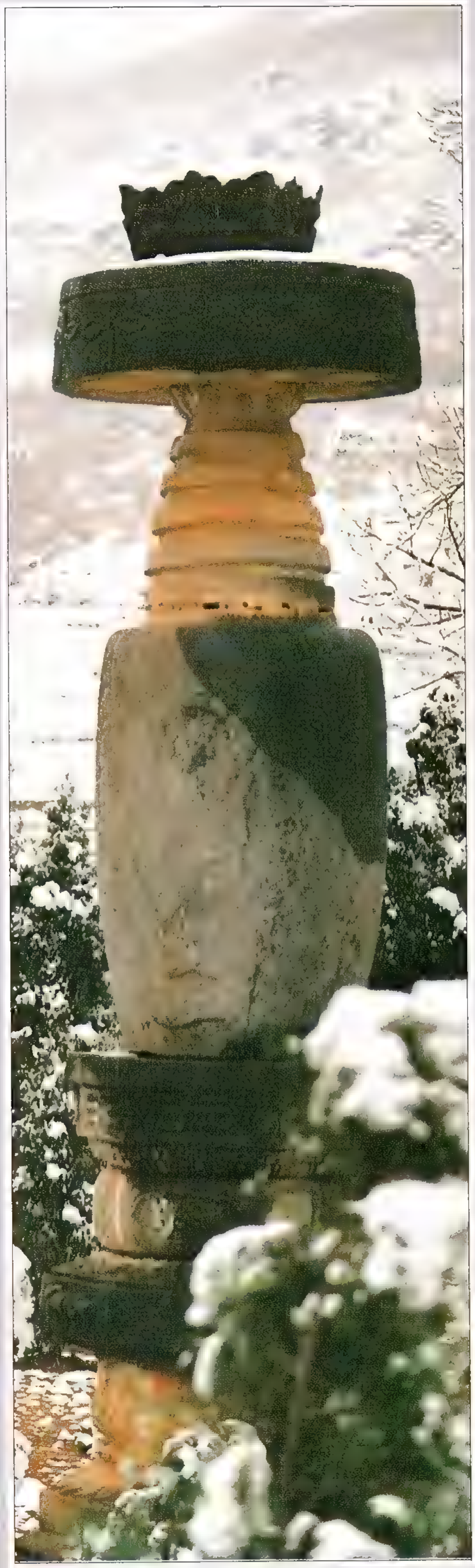
(Bottom, right)
Yangong Pagoda This pagoda is located in the northern part of the P goda Forest on a remote slope. Built in 1215 during the Jin Dynasty, it is small stone pagoda constructed following Indian stupa architecture. I Sumeru base is covered with designs of flowers, grass, horses and deer i bas-relief.



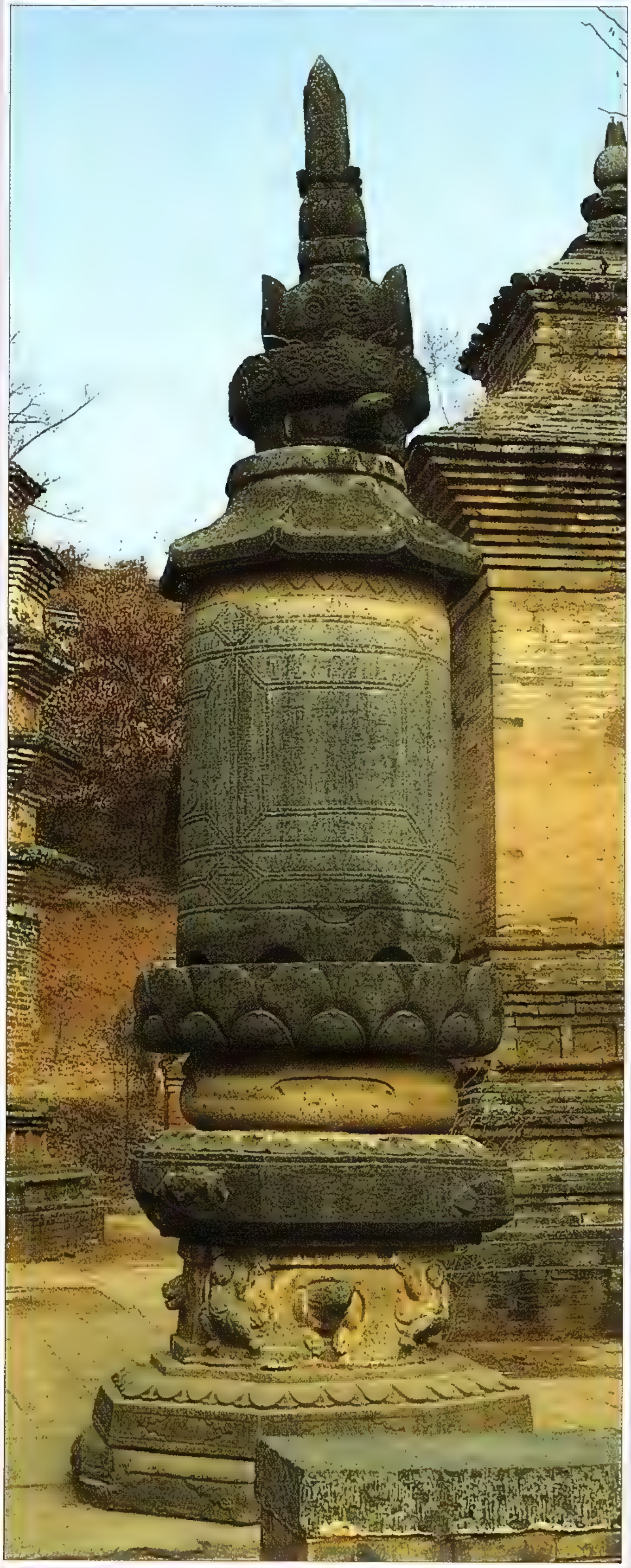
Hongfa Qingong Longevity Pagoda Built in 1180 during the Jin Dynasty, this pagoda is one of only seven which are shaped like a trumpet and made of stone. Rising in height to six metres, it resembles in appearance the shape of a bottle turned upside down, and contains nine layers of carved stone. The design is based on that of a Sumeru terrace which consists of two layers of stone shaped like lotus petals and two indented layers of fringes. The pagoda has a round body made up of five layers of stone plates bearing the designs in bas-relief of lotus flowers, warriors, deer, horses and lions. Instead of the conventional spire peak, it is topped by a giant disc canopy. Below the name space in the front is a decorative door called the Stone Tiger Gate.

Monk Tan Ran Pagoda Erected in 1580 during the Ming Dynasty and having a height of five metres, it is entirely made of stone, in contrast to the other pagodas. In form it resembles a column tapering towards the top. Its square Sumeru base is overlaid with an octagonal upper layer and supported by a lotus petal plate covered with designs in bas-relief of clouds and the Eight Trigrams. Its middle is decorated with warriors and beast-headed creatures carved in bas-relief. Below the name space, a door for decorative purposes is carved in bas-relief.

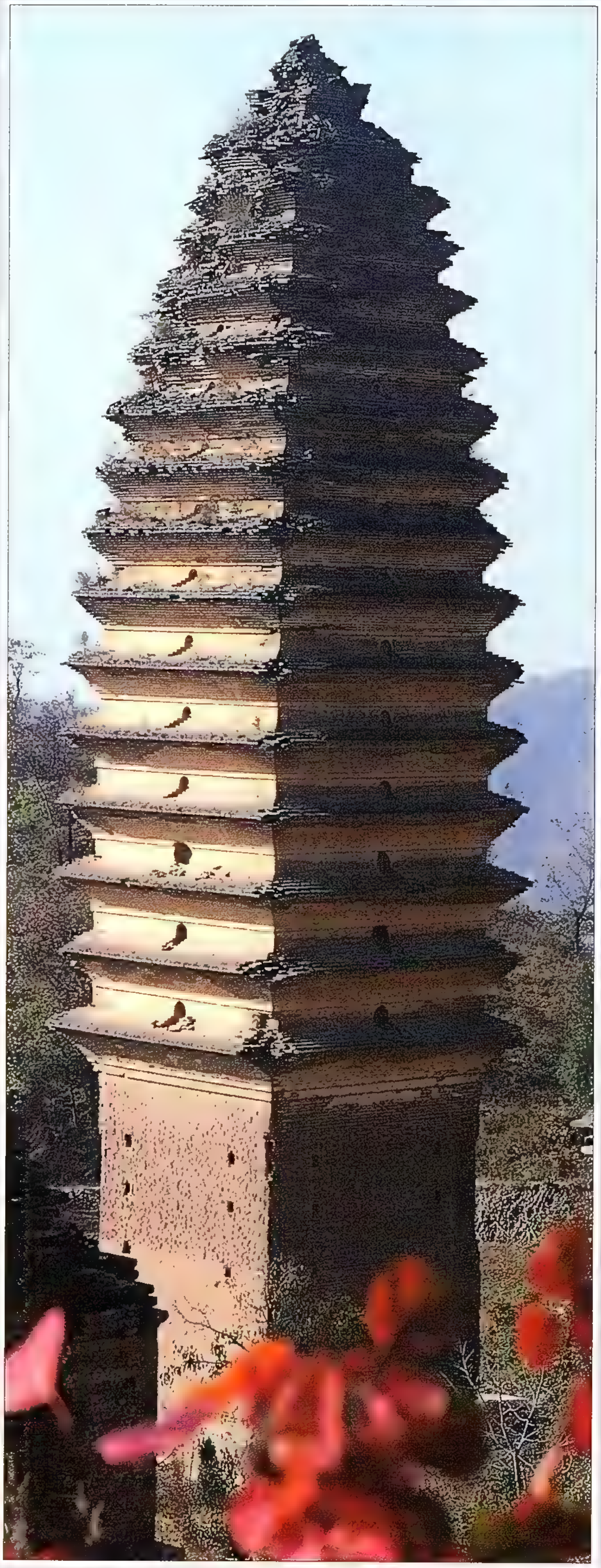




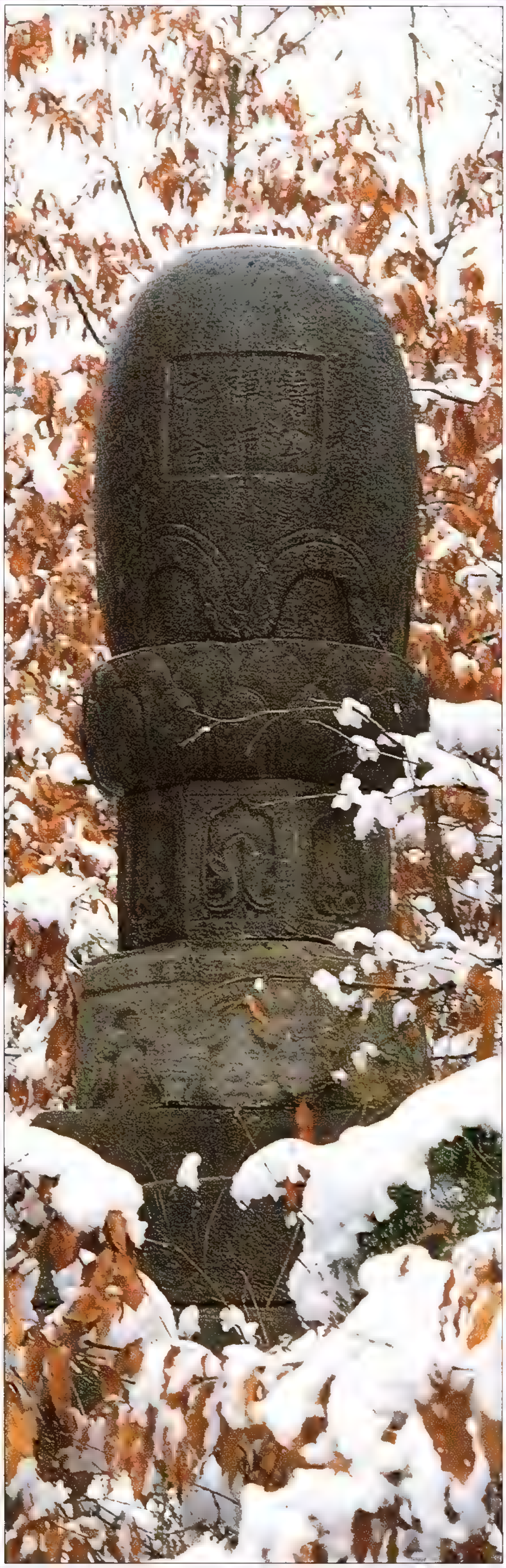
Master Guyan Longevity Pagoda Built in 1318 during the Yuan Dynasty, this stone pagoda has a top not unlike a blade and a cylindrical main body. The pagoda is made up of nine blocks of stone decorated with warriors, lotus flowers and lions carved in bas-relief. The stone blocks on the indented layer near the base have been fashioned into tortoise heads. The sides and the back of the main body are incised with Chinese characters meaning "tortoise", "crane" and "gather", symbolizing longevity.



The Sarina Stupa Built in 603 during the Sui Dynasty, the stupa is actually not a tomb pagoda. Located on the mountain slope behind the Pagoda Forest, it is a square brick tower. Rising seventeen stages, it houses a jade Buddha offered by the Ming Emperor Chengzu in 1409 on the occasion of celebrating the birth of a son to King Zhou.

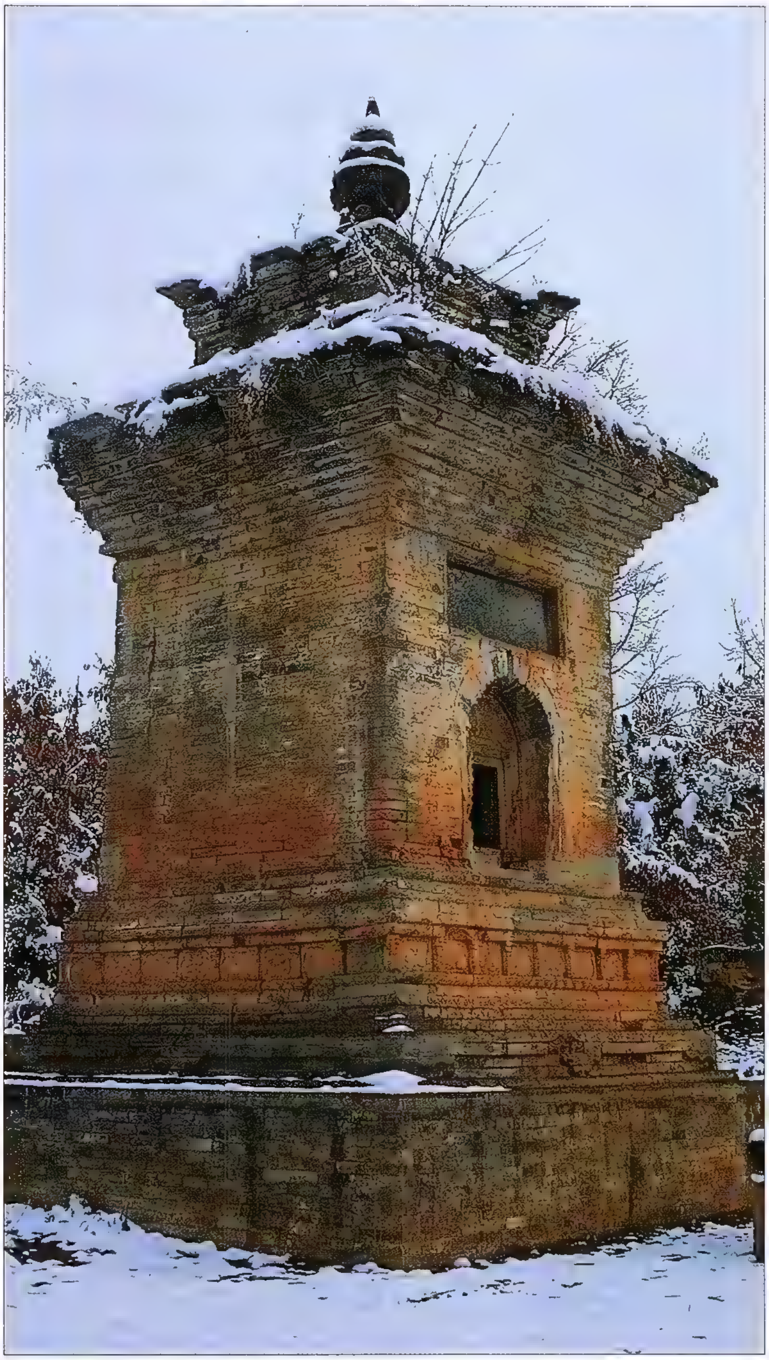


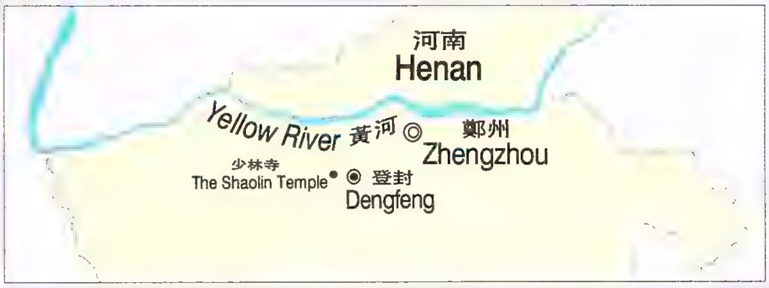
Master Zhugong Stupa Located in the northern part of the Pagodas Forest on a remote hill slope, it was built in 1224 during the Jin Dynasty. The shape and design of this stone pagoda are similar to ancient Indian stupas, and are quite different from the prevailing pagoda architecture in the vicinity. It resembles a column.



Master Wugong Pagoda Constructed in 1121 during the Northern Song Dynasty, it is made of lime and brick with a height of five metres. It is basically square in shape, with the upper eaves turning up at the corners. The round tapered spire is composed of five layers of stone carvings depicting respectively an overturned lotus blossom, a cylinder shaped sutra wheel, a round plate incised with designs of clouds and thunder and a long pointed pearl. The overall impression is of a solid structure that has stood the test of time.

Translated by Gu Weizhou





A Harmonious Blend of East and West

— A Brief Stay at the Dong Fang Hotel in Guangzhou

TEXT BY SHAN REN

Although in recent years many modern luxurious hotel have been built in Guangzhou, the Dong Fang Hotel i still my favourite choice every time I go to Guangdong's provincial capital to attend trade fairs. One of the main reasons fo selecting the hotel is its convenient location opposite to th Exhibition Centre, the venue of Guangzhou's trade fairs, hel semiannually in the spring and autumn.

Another reason is that the Dong Fang Hotel is easily accessible. It is less than one kilometre from the train station an is only about six kilometres from the Baiyun Airport. In addition, with the Liuhua Lake on its east and Yuexiu Mountai on the west, the hotel is in a scenic environment.

The 30-year-old hotel has 1,300 rooms and its main building is shaped like an inverted "U". Within the space of th "U", one can find a garden with traditional pagodas, verandas rockery, arched and winding bridges and ponds typical o garden landscapes of southern China. On the lawn, a patch o grass has been trimmed into the shape of five stars. Thi showed that the management takes a measure of pride in th hotel which was the first hotel financed and managed entirel by indigenous Chinese that attained five star status.

Covering the entire wall on the right side of the lobby of th east wing, where I normally stay during my visits, is a hug gold plated wood carving — a replica of the world-renowne painting entitled *Riverside Scene on the Qingming Festiva*

The entrance, resembling that of a traditional Chinese palace, becomes more majestic after dark (by Li Qixiang).

he design of the presidential suites on the top floor of the uilding is also patterned after oriental gardens. Amid rich rowth of greenery stand rooms with glazed tile roofs linked y a long quiet corridor.

On the eighth floor, which is also the top floor of the main uilding, one can find a number of different restaurants. Hangng on the walls of the Tang Palace Restaurant is a glowing ed tapestry inlaid with 16 jade replicas of carvings from the hang Dynasty (c. 16th-11th century B.C.). The rosewood furniure elegantly engraved with dragon patterns and silver tableare re-created the extravagant bearing of royal palaces durng ancient times. Walking into the Friendship Court, one ould be greeted by a golden carving of nine dragons playing ith a giant pearl on the ceiling. In the Oriental National Banuet Hall priceless antiques are displayed in glass cabinets. esides the antiques and huge paintings by famous Chinese rtists, in the centre of the room is a round dinner table high nough for 30 people to sit together to enjoy a lavish meal.

The Cuiyuan Palace on the west side of the main building, owever, is not only of magnificent dimensions but is also plendidly decorated. The entrance to the Cuiyuan, which pens into the central garden of the hotel, resembles the enance to a palace. The arched white marble doorway which ontrasts beautifully with dark green marble wall. Standing uard are a magnificent pair of Chinese stone lions. Stepping

ife imitates art: The elegantly carved golded dragon and hoenix motifs featured on the wall panels symbolize husband nd wife (by Li Qixiang).

The lotus pond in the garden reflects the tree and a facade of the hotel giving an impression not unlike that of a motif commonly found in paintings and on Ming Dynasty porcelain (by Wong Chung Fai).

A large calligraphy carving inlaid with gold (by Wong Chung Fai)

A traditional Chinese dance performance (by Wong Chung Fai)

through the door into the palace, one ca see 12 huge white pillars, four pillars on eac side of the hall way and four at the fron Walking on, one will come up to four group of brass palm trees reflecting glorious golde rays under the sunlit ceiling. The layout an decoration reflected the designer's desire t create in the Baoshi Café a spacious publi square. At the eastern corner of the ha stands a 2.5 metres tall bird cage woven wit brass strands. And next to it is a hug aquarium built into a wall. The black an white colour scheme of the café is bold an yet elegantly understated. Sitting on a set c greyish green sofas, we enjoyed our coffe while admiring the colourful fish in th aquarium and being serenaded by the swee singing of birds.

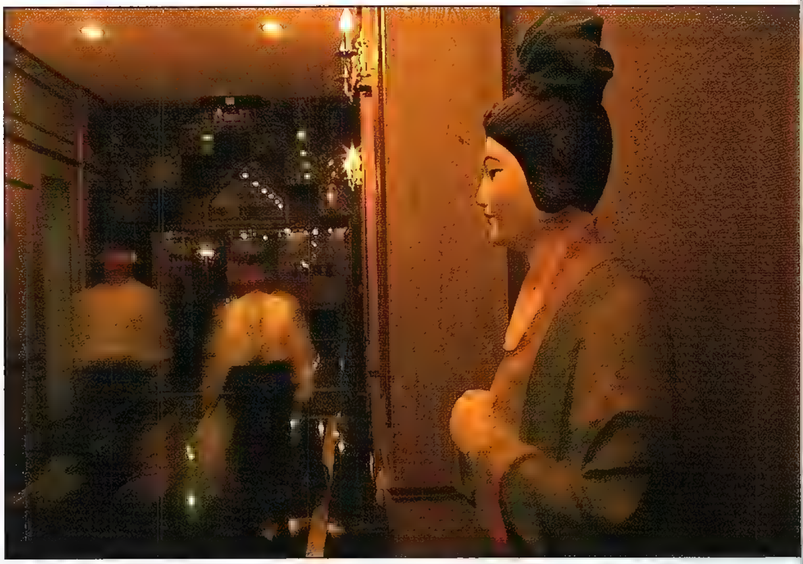
In the designer's mind, the Cuiyuan Banquet Hall in th Cuiyuan Palace must have been the design equivalent of th main hall in the palace. Green was chosen as the them colour and the overall design reflects a unique style and extravagance. The patterns carved at the centre of the ceilin and the surface of the pillars on the two sides of the banque

Art imitates life: Brass palm trees and the glass-panelled ceiling give the Baoshi Café an outdoor atmosphere (by Wong Chung Fai).

all are ornamented with gold leaves. This decoration is the uperb craftsmanship of the same workers who were responible for maintaining the royal palaces in the Forbidden City in eijing. Paintings featuring cranes and pigeons covered the ome at the centre of the ceiling. Directly under the ceiling is a and woven carpet of identical shape and size as the painting eiling. The design and layout leaves guests with a relaxed nd unrestricted feeling. A stage was built at the far end of the all and every evening musical performances are staged for uests. The doors on the two sides of the stage were built like hecker boards in the style popular in Moslem countries such s Turkey. One could not help but imagine that those doors ctually open the way to another magnificent palace.

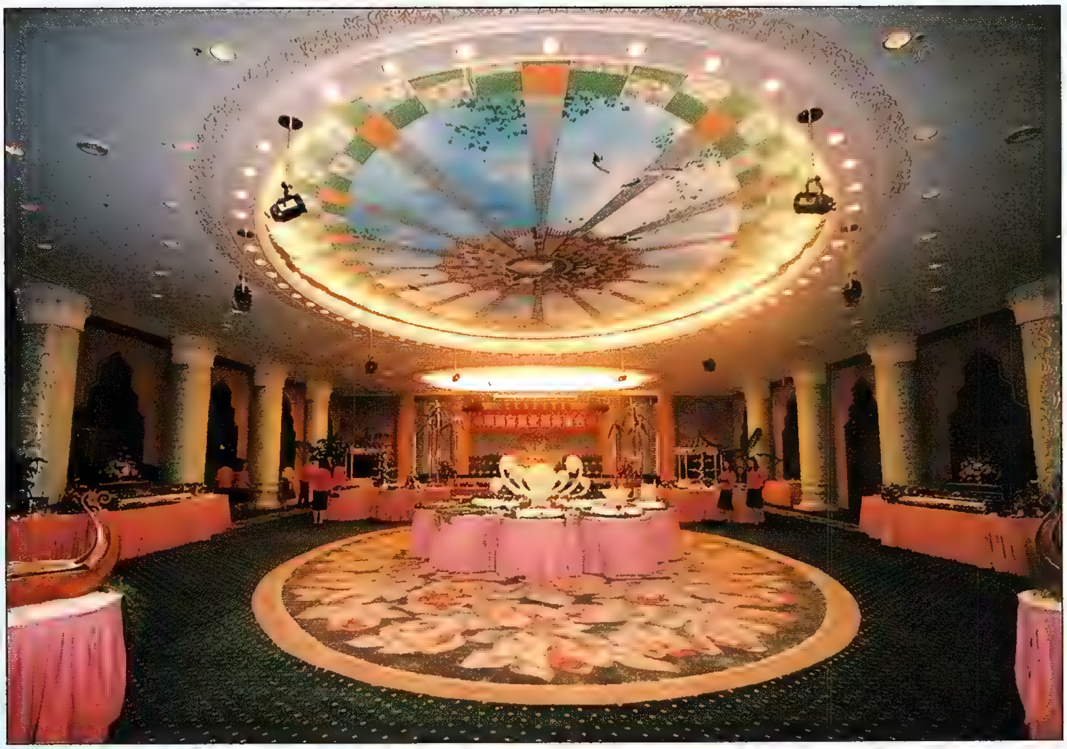
We dined at the Yanle Villa which serves various Chinese uisines. The garden café style restaurant is actually a side all of Cuiyuan Palace. The main banquet hall has been split p into a large restaurant and several smaller dining halls y glass screens. The design revealed strong southern haracteristics. The furniture in the restaurant is all made of osewood and on the wall at the far end of the main dining hall a large mural featuring swallows flying in a cloudless sky nd perched on green branches. Viewed from a distance the estaurant seemed to be located in a garden in springtime.

ranslated by Ursula Yeung



A lifesized painted statue of a Tang Dynasty woman (by Wong Chung Fai)

The dome centre of the Cuiyuan Banquet Hall resembles a skylight presenting a beautiful skyscape with cranes and treetops (by Li Qixiang).



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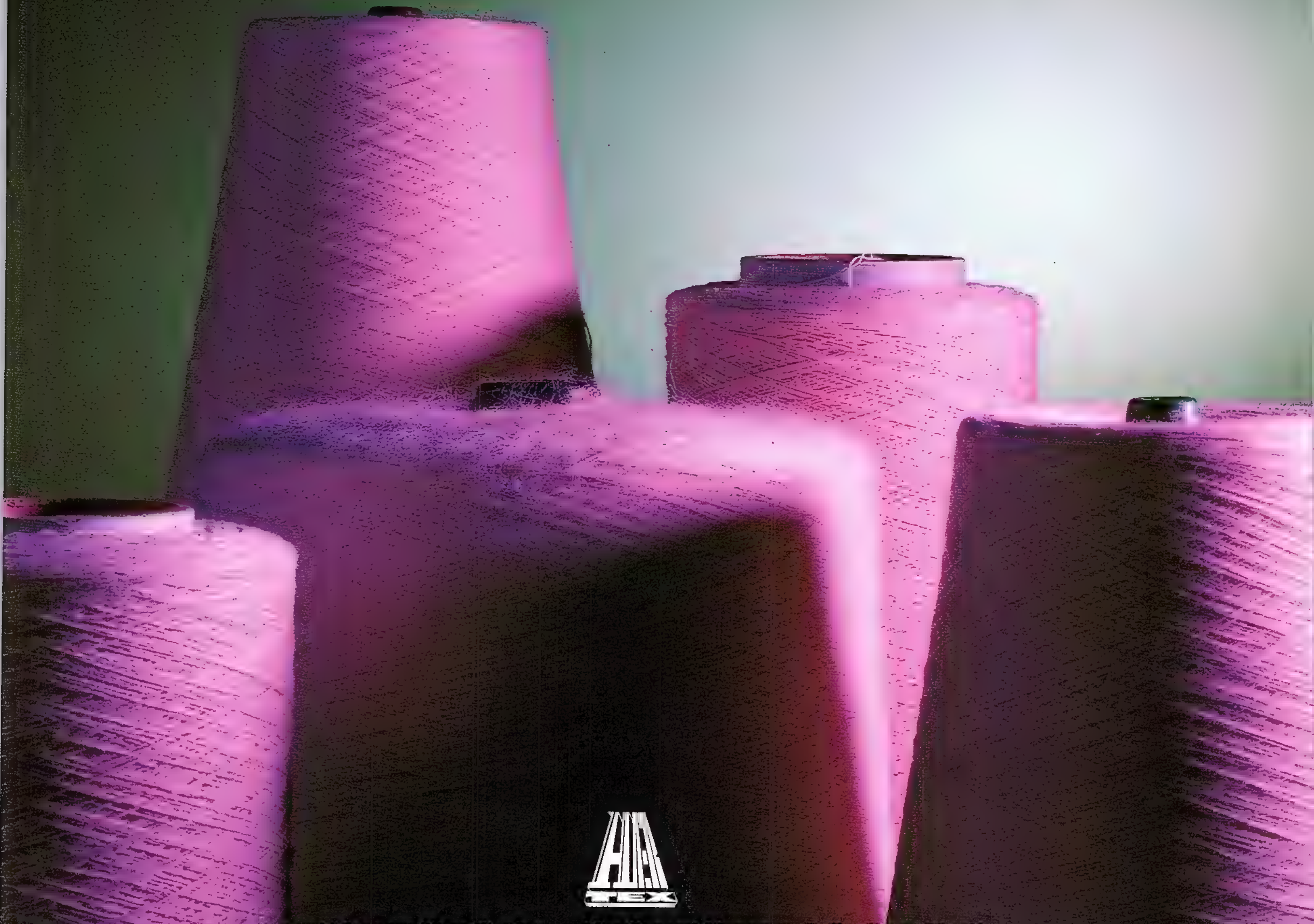

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Modern Hotels Sprout Up in the Yangtse Basin

PHOTOS & ARTICLE BY ALEX TAI

Presidential suite of Suzhou Hotel

Six years ago when I first travelled through China's major cities of Shanghai, Nanjing, Suzhou, Wuxi and Hangzhou in the southeast just south of the Yangtse, trying to find a hotel room was not a easy matter, especially in Shanghai and Suzhou. Without a reservation, the unwary tourist could be stranded without any room during the peak season and this had posed a serious threat to the developing tourism industry of the area.

The situation fortunately changed considerabley for the better when I visited the area again early this year. The number of hotel rooms has increased so tremendously that many are now left vacant. According to Mr. Sun Liang Fang, the Deputy General Manager of the new Bamboo Grove Hotel in Suzhou, there were two main reasons that led to this. The first is that tourism has dropped nation-wide in China since 1989; the second is that a considerable number of better hotels has sprouted up in recent years, resulting in keen competition for fewer travellers.

The industry was reviving when tourism was dampened by the recent floods, especially in the eastern seaboard and Yangtse basin. According to newspaper reports, over seventy percent of tours from other countries had cancelled their trips to this region. The hotels have been dealt another serious blow to their business.

Southern Jiangsu and Zhejiang have always been one of the areas most popular with foreign tourists, just behind Beijing. 1990 statistics have shown that five cities of the area (Shanghai, Hangzhou, Suzhou, Wuxi and Nanjing) are all among the few cities most frequently visited by travellers which are mainly from Japan, Hong Kong and Taiwan. Management of the hotels in the area generally express the belief that once the region begins to recover from the floods, its tourism will also increase with benefits for business in the region.

Among the fine hotels completed in recent years, the more attractive ones include the Wuxi Grand Hotel, Suzhou's Bamboo Grove Hotel and the Changzhou Grand Hotel. The hotels are the factor that contribute most to improving the comfort level of these cities' travel facilities.

A Sino-Japanese joint venture, the **Wuxi Grand Hotel** is the only other four-star enterprise in Jiangsu, apart from Nanjing's Jinling Hotel. It is situated in the city centre and stands out clearly amidst the lower buildings surrounding it. According to the Business Manager of the Wuxi Grand, the hotel is the Japanese Tokyu Corporation's first investment in China and the group have been paying special attention to the hotel's management, hoping to come up with the best performance that conditions permit. Actually, both Wuxi's **Hubin** and **Shuixiu** hotels, which are situated by scenic Lake Taihu, have always been the first choices of tourists. To overcome its lack of a beautiful natural environment, Wuxi Grand's strategy is to further improve their services on one hand, and develop an efficient and cost-effective management on the other hand.

I myself found there was little of the hotel to fault. Its services rank among the best in Jiangsu. I particularly enjoy their restaurants which offer Sichuan, Cantonese, Beijing, Japanese and Western cuisine. The quality of food is excellent and the decoration of each restaurant distinctive. The only drawback to the tourist who has more time on his hands, is the hotel is too conveniently located downtown and there fore not near any beautiful scenery.

The **Changzhou Grand Hotel** has just opened and is owned entirely by mainland Chinese enterprises but seems to have maintained a good standard of management. The most luxurious of all the hotels in Changzhou, its food is also one of its strong selling points: not excessively rich but nicely-balanced, especially its dishes with Chinese medicinal ingredients such as herbs which have been covered in other sections of this magazine.

Probably the hotel that I would like to spend more time in is Suzhou's **Bamboo Grove Hotel**. It has been opened for two years and is managed by Hong Kong's Lee Gardens International Group. Modelled on two of Suzhou's better-known gardens and consistent in appearance with the city's local houses which feature white walls and black tiles, the Bamboo Grove blends in nicely with its environment. According to its Deputy General Manager, Mr. Sun Liang Fang, it is now becoming more difficult to open and manage a hotel. The cost of building is high (the production cost of a room of Bamboo Grove was around US$60,000-70,000) and guests are becoming more demanding. A comfortable place to stay may no longer be enough to impress them. A hotel has to be unique in some way, or be able to offer some outstanding features for a more lasting impression in order to win the battle of the marketplace. Mr. Sun also did not feel highly optimistic about the prospects for the luxurious hotels which have popped up in China's major cities such as Beijing and Shanghai. It may be some time before a high occupancy rate can be reached for these newer hotels.

It may be the end of this year, or even spring next year before eastern China is able to see more tourists after the floods. It is fortunate that most of the area's sights have not been seriously damaged. In spite of the fact that most of the foreign tour groups scheduled for July and August have been cancelled, eastern China is nevertheless still one of China's areas that are best endowed to draw travellers, both in terms of convenient transportation and areas of interest. The route from Nanjing to Shanghai and Hangzhou has for a millenium been and will continue to be one of China's most heavily travelled areas.

Following is a list of major hotels in the six cities in southern Jiangsu mentioned in our Special Features articles.

Changzhou

Changzhou Grand Hotel

常州大酒店

No. 65, Yan Ling West Rd., Changzhou, 213003
Tel: 602641, 602933 Telex: 361039 FAOCT CN
350 rooms and suites Rates: Double FEC 138/158 yuan, suite FEC 260/420 yuan
Distances from: railway station 2 km, airport 27 km
Facilities: Chinese and Western restaurants, bar, garden
The hotel is famous for its tonic dishes which are based on Yangzhou-style cuisine and combine modern nutriology with traditional Chinese medicinal ingredients

Changzhou Guesthouse

常州賓館

No. 9, Zhang Sheng Lane, Changzhou 213003
Tel: 26971, 600713 Telex: 361014 CGHCZ CN Fax: 0519-603819
GM: Huang Yusheng
54 rooms and 10 suites
Rates: Single FEC 100 yuan, double FEC 118 yuan, suite FEC 220/300/380 yuan
Distances from: city centre 0.5 km, railway station 2.5 km, airport 30 km, pier 3 km
Facilities: Chinese and Western restaurants, 8 banquet halls, 10 conference rooms, shops, coffee shop, hairdresser, clinic, a 300-year-old garden

Jiangnanchun Hotel

江南春賓館

No. 39, Yingbin Rd., Changzhou 213001
Tel: 603663 Telex: 361012 JNCCZ CN Fax: 601498
GM: Dai Zhengliang
190 rooms and suites
Rates: Double FEC 120 yuan, suite FEC 320 yuan

Nanjing

Ding Shan Hotel

丁山賓館

No. 90, Cha Ha Er Rd., Nanjing 21003
Tel: 771868, 685931 Telex: 34103 DSHNJ CN Fax: 636929
GM: Jin Jianping
400 rooms and suites
Rates (around): Standard US$25, deluxe US$45, suite US$85
Facilities: Chinese and Western restaurants, shopping arcade, banquet halls, coffee shop, clinic, beauty parlour, laundry, gardens
Ding Shan is quite famous for its gourmet dishes

Dongjiao Guesthouse

東郊賓館

Nos. 5 and 9, Zhong Shan Ling, Nanjing 210014
14 villas with rooms and suites
Facilities: Restaurauts, banquet halls, indoor swimming pool, billiard room, conference rooms, hairdresser, shops

Hongqiao Hotel

虹橋飯店

No. 202, North Zhongshan Rd., Nanjing 210003
Tel: 301466 Telex: 342203 HQHNJ CN Fax: 635756
GM: Yan Mingxiang
164 rooms and 5 suites Rates: room US$40-50, suite US$60-80

Jinling Hotel

金陵飯店

Xinjiekou Square, Nanjing 210005
Tel: 742888, 741999 Telex: 34110 JLHNJ CN Fax: 643396
GM: Hu Yonghui
694 rooms and 34 suites
Rates: Standard US$ 70-80, superior US$100-200, suite US$260-300, deluxe suite US$1,000, presidential suite US$1,200
Distances from: railway station 8 km, airport 9 km
Facilities: Chinese and Western restaurants incl. a revolving lounge on the 36th floor, convention and banqueting facilities, dry-cleaning, beauty salon, clinic, business centre, shopping arcade, health and recreation centre with gym and swimming pool

Nanjing Hotel

南京飯店

Photo by Wang Chengyou

No. 259, North Zhongshan Rd., Nanjing 210003
Tel: 634121, 639831 Telex: 34102 NKHNK CN Fax: 306998
GM: Cao Zhenghuai
204 rooms and 10 suites
Rates: Double US$30, superior US$40, suite US$90
Located in the northwest, 4 km from city centre, 5.5 km from railway station, 13.5 km from airport
Facilities: Chinese, Western and Japanese restaurants, bars, banquet halls, business centre, convention roms, billiard rooms, hairdresser, acupuncture and massage services

Overseas Chinese Mansion

華僑大廈

No. 277, North Zhongshan Rd., Nanjing
Telex: 342324, 342425 OCMNJ CN

Paradise Hotel

天京大酒店

No. 238, South Zhongshan Rd., Nanjing 210005
Tel: 403818 Telex: 342318 PDHNJ CN Fax: 404140
GM: Meng Ke

Shuangmenlou Guesthouse

雙門樓賓館

No. 185, North Huju Rd., Nanjing 210003
Tel: 805961, 805965 Telex: 34118 SMLNJ CN Fax: 801421, 771421
GM: Wang Yongquan
200 rooms and 4 suites
Rates: Standard FEC 80-180 yuan, superior FEC 300 yuan, suite FEC 350 yuan, deluxe suite FEC 550 suite
Distances from: city centre 5 km, railway station 5 km, airport 12 km

Victory Hotel

勝利飯店

No. 75, Zhongshan Rd., Nanjing 210005
Tel: 648181 Telex: 34083 VHNJ CN
GM: Wu Zhongyou
18 rooms

Xuanwu Hotel

玄武飯店

No. 193, Zhongyang Rd., Nanjing 210009
Tel: 303888 Telex: 34042, 34026 Fax: 639624
GM: Shi Maosen

Yunxuan Hotel

雲軒山莊

No. 55, Zhenjiang Rd., Nanjing 210003
Tel: 801969, 801971 Telex: 34166 XSTEC CN Fax: 77182
GM: Liu Changlu
32 rooms

Zhongshan Hotel

中山大廈

No. 200, Zhongshan Rd., Nanjing
Tel: 638231, 639571 Telex: 342228 ZSBNJ CN Fax: 304185
GM: Li Zhiguang

Suzhou

Bamboo Grove Hotel

竹輝飯店

Zhu Hui Rd., Suzhou 215006
Tel: 225601, 227601 Telex: 363073 BGHSZ Fax: 778778
GM: P.K. Wong
Opened November 1990
384 rooms (363 rooms and 21 suites)
Rates: rooms US$65-80, suite US$95-1,000
Distance/time from Shanghai and Wuxi airports and Suzhou railway station: 2 hrs, 1½ hrs, 7 km/15 min respectively
Located in the old section of Suzhou
Facilities: Business centre (incl. IDD, telex, fax, photocopying), 2 Chinese restaurants, coffee shop, piano bar, disco, helth club, 2 outdooor tennis courts, multi-function hall

Friendship Hotel

友誼賓館

Zhu Hui Rd., Suzhou 215007
Tel: 221601, 222601, 773518 Telex: 363042 FGH SZ

GM: Cheng Wumin
35 rooms

Garden Hotel
園外樓飯店
9 Liuyuan Rd., Suzhou 215008
Tel: 331559, 331013, 332013
GM: Zhu Jun
58 rooms

Gusu Hotel
姑蘇飯店
15 Shiquan, Suzhou 215006
Tel: 224689, 227939 Telex: 34401 SZT LX
GM: Zheng Weihao
16 rooms
It was built as an extension to the Suzhou Hotel, the facilities of which are also available

Nanlin Hotel
南林飯店
20 Gunxiu Fang Rd., Shiquan St, Suzhou 215006
Tel: 224641 Telex: 363063 NLHSZ CN Fax: 771028
GM: Lu Juquan
294 rooms
Facilities: Restaurants, coffee shop, bar, health centre, shopping arcade, post office

Nanyuan Guesthouse
南園賓館
No. 249 Shiquan St., Suzhou 215006
Tel: 227661-227665 Telex: 363075 NYHSZ CN Fax: 227877
GM: Wang Zhihao
39 rooms and 11 suites
Rates: Standard FEC 235 yuan, superior FEC 282 yuan, suite 470 yuan, deluxe suite 940 yuan, presidential suite 6580 yuan
Distances from: city centre 1 km, railway station 6 km, airport 90 km

New World Aster Hotel
雅都大酒店
156 Sang Xiang Rd., Suzhou
Tel: 731888 Telex: 363023 ASTER CN Fax: 731838
Soft opened on 22 March 1991
410 rooms incl. 330 twin, 74 double, 4 junior suites and 2 presidential suites
Facilities: Business centre, Cantonese restaurants, coffee shop, food street, disco/karaoke, revolving lounge, function rooms, shopping arcade, bowling alley, swimming pool, billiard room

Royal Garden Hotel
蘇苑飯店
99 Renmin Rd., South, Suzhou 215007
Tel: 721621 Telex: 363030 RGHSZ CN Fax: 722313
GM: Zhong Mingan
98 rooms

Suzhou (Soochow) Hotel
蘇州飯店
115 Shiquan St., Suzhou 215006
Tel: 224646 Telex: 363002 SZTLX Fax: 771015
GM: Fang Mouben
145 rooms and 2 suites
Rates: Standard around US$42
Facilities: Restaurants, conference room, shopping arcade

Xucheng Mansions
胥城大廈
120 Sanxiang Rd., Suzhou 215004
Tel: 331928, 334855 Telex: 363037 XCHSZ CN Fax: 731520
GM: Gu Hengru
286 rooms and suites Rates: single FEC 120 yuan, double FEC 150 yuan, suite FEC 320 yuan
Distances from: city centre 4 km, railway station 7 km, airport 40 km

Wuxi

Hubin Hotel
湖濱飯店
Liyuan Garden, Hubin Rd., Wuxi 214075
Tel: 668812, 665591 Telex: 362002 WXHB CN Fax: 202637
GM: Xia Yusheng
207 rooms and suites
Rates: Lake view (6th floor and above) FEC 185 yuan, mountain view FEC 150 yuan, suite FEC 280 yuan
Distances from: city centre 9 km, railway station 12 km, airport 25 km
Facilities: Restaurant, banquet hall. theatre, shops, swimming pool

Jingshanlou Hotel
景山樓飯店
5 Xihui Rd., Wuxi 214035
Tel: 665981, 668880
Manager: Zhang Boxing

Jinyuan State Guesthouse
錦園國賓館
Xiaojishan Hill, Wuxi
Tel: 22934
35 rooms
Formerly reserved for official guest, this guesthouse is a rather exclusive villa, perhaps more suitable for deluxe tour groups.

Liangxi Hotel
梁溪飯店
South Zhongshan Rd., Wuxi 214001
Tel: 226812 Telex: 362074 LXHWX CN
50 rooms and suites Rates: Standard FEC 120/135 yuan, suite FEC 180/300 yuan

Milido Hotel
美麗都大酒店
2 Liangxi Rd., Wuxi 214061
Tel: 665665 Telex: 362029 WMLD CN Fax: 200668
250 rooms and suites
Rates: Standard US$50, 40-60% discount for tour groups translation, courier and secretarial services, restaurants and bars, karaoke, disco, billiard room, massage room, function hall, shopping arcade

Shuixiu Hotel
水秀飯店
Liyuan Garden, Hubin Rd, Wuxi 214075
Tel: 668591 Telex: 362002 WXHB CN
GM: Xia Yusheng
162 rooms and suites
Standard: FEC 85/130 yuan, suite: FEC 200 yuan
Located next to the Hubin Hotel

Taihu Jingminglou Hotel
太湖景明樓賓館

Taihu Jingshenglou Hotel
太湖鏡聲樓賓館
Meiji Rd., Wuxi 214064
Tel: 667901, 668398 Telex: 362016 WXTUH CN
100 and 162 rooms and suites respectively
Rates at Jingminglou: Standard US$40-50, suite US$80-200
Rates at Jingshenglou: Standard FEC 120 yuan
Facilities: restaurants, function hall, disco, bar, coffee shop, massage and billiard rooms, shops, telex, fax, typing and photocopying services

Wuxi Grand Hotel
無錫大飯店
1 Liangqing Rd., Wuxi
Tel: 666789 Telex: 362055 WXGHL CN Fax: 200991
342 rooms and suites
Rates: Standard US$70-90, suite US$100-150

Facilities: Business centre, banquet and function halls, 2 Chinese restaurants, Japanese restaurant, coffee shop, lobby bar, karaoke lounge, shopping arcade, mini-gym, swimming pool

Yangzhou

Xi Yuan Hotel
西園飯店

No. 1, Fengle Upper St., Yangzhou 225002
Tel: 42611, 43511
Facilities: Business centre, conference room, banquet hall, Chinese and Western restaurants, bar, shops

Yangzhou Hotel
揚州賓館

No. 5 Fengleshang Rd., Yangzhou 225002
Tel: 42611-435, 454, 455 Telex: 34075 YZHTL CN
150 rooms and 6 suites
facilities: Restaurants, banquet hall, shops, bar, swimming pool, hairdresser, art gallery

Zhenjiang

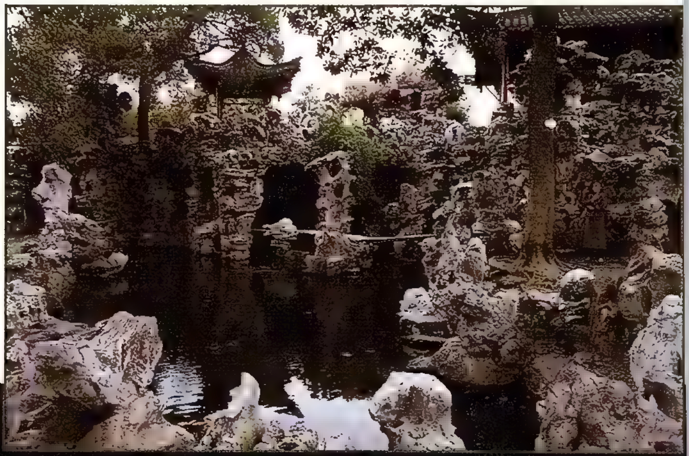
Jinshan Hotel
金山飯店
No. 1, West Jinshan Rd., Zhenjiang 212002
Tel: 32971 Telex: 360025 ZJJSH CN
GM: Shen Qingping
Room rates: Standard FEC 115/145 yuan, superior FEC 150 yuan, suite FEC 280/320 yuan

Chinese Potted Landscapes: A Garden on a Shelf

ARTICLE BY M.K. CHAN

A mini-miniature landscape (Photo by C.K. Tong)

The celebrated Taihu rocks dredged from Lake Taihu grace a garden in Yangzhou (Photo by Chan Yat Nin)



Rockery Landscapes like these are usually arranged on white marble that contains a shallow depth of water. Both kinds of rocks are

Closely connected with China's ancient literature, painting and gardening, the art of Chinese potted landscapes *panjing)* is to recreate the beauty of nature in a pot. Landscape aintings in present collections date back to the fifth century and iterature on scenery appeared even earlier, suggesting that aintings do as well. About two thousand years ago, gardening as n art had attained a fairly high level in China, and the potted andscape was a closely related development to create compact cenery.

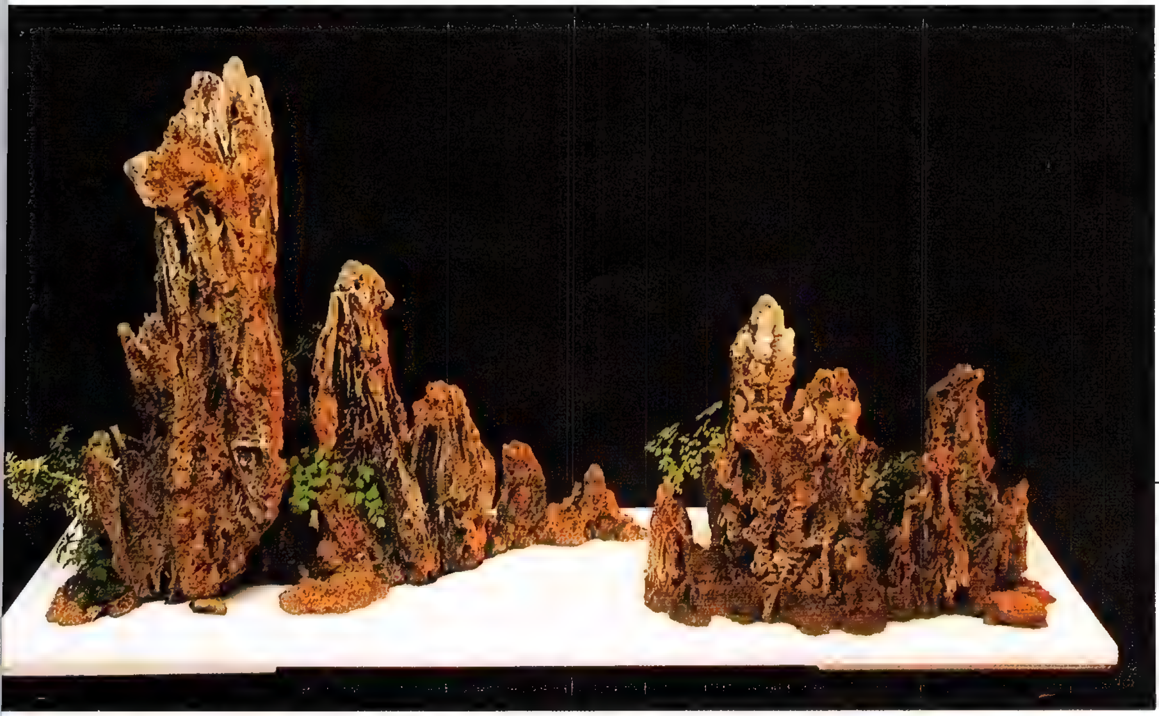
During the Eastern Han Dynasty (25-220) people began to put lowers and grasses in pots containing shallow water. In the outhern and Northern Dynasties (420-589), scholars were known o enjoy attractively shaped rocks which they could put in a arden, study, or even on a desk. Potted landscape certanly xisted in the Tang Dynasty, as images such as a mural showing a voman holding a pot with a tree, flowers and rocks in hands in he tomb of the Tang crown prince Zhang Huai have been found. The art seemed to have been more refined by the Song Dynasty nd was divided into two major types, one featuring mainly miniaure trees and the other mainly rocks and stones. Styles at this ime were almost the same as today's potted landscapes. By the Qing Dynasty (1644-1911), processes in cultivating potted andscapes such as plant pruning and twining were stylized and he applicaton of fertilizer, cultivation layout and preservation reatly improved.

It is said that Chinese potted landscapes were first introduced nto Japan during the Tang Dynasty. The term *bonsai* which is defined in some dictionary as a plant in a pot, especially a tree, that has been miniaturized has become so popular that it probably gives many people the impression of being the correct term of representing all potted landscapes.

Major Types and Schools

Of the art's two major types, the raw materials for the miniature trees are usually obtained by digging up wild tree stumps or by using artificial propagation. This article emphasizes potted landscapes using rocks and stones, as they are easier to handle, store and can be transported over long distance without much trouble.

Rocks generally used for China's potted landscaping include soft arenaceous rock, malachite, pumice stone and reed stone, and the hard stalagmite, *lingbi* clinkstone, sandstone, stalactite, sedimentary rock, petrified wood and rock from Lake Taihu. In addition, charcoal, bark, withered trees, paper pulp and even concrete are also employed. The *lingbi,* a stone resembling coral, is produced in Lingbi of Anhui while the reed stone is actually a conglomerate of marsh plants in fossilized form. Lake Taihu which lies in southern Jiangsu and extends into northern Zhejiang, produces not only sedimentary rocks suitable for Jiangsu's potted rock landscapes but also the unique Taihu rocks dredged from its bottom. The Taihu rocks are soft limestone, sculpted into grotesque shapes by the flow of water. An object for admiration by scholars, artists and art collectors alike from at least as early as the Tang Dynasty or even before that, they now decorate most



m southern Jiangsu, with the one on the left featuring sedimentary rocks and the one on the right reed stones.

(Photos courtesy of Gaia International Pty. Ltd.)

gardens in southern China and are a prominent feature of almost all the major gardens of Jiangsu.

Over the years, different schools of potted landscaping have developed in different places in southern China. The five most important schools are found in Yangzhou, Suzhou, Shanghai, Sichuan, and the Lingnan School in Guangdong and Guangxi combined. Jiangsu Province alone has nurtured two of the most important schools of potted landscaping, namely Yangzhou and Suzhou. Those in Yangzhou still reflect heavily the style of trees portrayed in traditional art using fine Chinese brushwork, while the Suzhou school has evolved into a more natural pose and is more varied in shape. Those of Shanghai are comparatively bolder and more lively in style, while that of Sichuan, the only major school in western China, are known for their elegance. The last major school, found in Guangdong and Guangxi, is influenced by the Lingnan school of painting as it existed in the area at the end of the Qing Dynasty.

Southern Jiangsu's Collections

For any visitors going to Jiangsu who are interested in potted landscapes there are a few places that provide a good collection of suitable plants and rocks. The recent savage floods may have caused considerable damage but hopefully by early next year the area will be able to recover its former look.

In the scenic northern suburbs of Yangzhou there formerly existed two Qing gardens, the Yechunyuan (Garden of Seductive Spring) and Lüyangcun (Village of Green Poplar). The latter was named one of the "twenty-four scenic spots" of the area during the reign of Qianlong. Presently, the gardens have become the site for the Yangzhou Hongyuan Plants, Fish and Bird Company. The largest source of export of Jiangsu's potted landscapes, the company has a collection of around 100,000 potted landscapes of all sizes available. Near the eastern part of the city's ancient walls and by the side of the Grand Canal is a private garden called Wujingyuan. The owner, Chen Wu, and his wife, Li Jing (their names made up the name of the garden), are both ardent devotees of potted landscaping, and they deck up their garden and house with the pots. They have both retired and now devote their full time to cultivating the art. Apart from producing their own potted landscapes which are mainly in the Yangzhou style, they also collect potted landscapes crafted by other Yangzhou horticulturists, and those in the styles of the schools of Suzhou, Anhui, Sichuan as well as the Lingnan School. The collection now numbers a few hundreds but being only a private garden, the scale of Wujingyuan is regarded as something of an achievement, and is very popular with connoisseurs including those from other countries.

Suzhou's Hanke Gardening Products Company, on the other hand, specializes in potted rock landscapes including ones so huge that they have to rest on the ground.

In Wuxi, standing by Xishan Hill and facing the Grand Canal is Yinyuan Garden which was turned into a garden for flowers and potted landscapes in 1983. Of its total area of 2.3 hectares, about 1.6 hectares are open to the public. Apart from potted landscapes of both rocks and miniature trees, there is a small exhibition hall featuring the history and style of Wuxi potted landscapes. Behind the hall is an area displaying stalagmites and stalactites.

Another garden that provides potted landscapes for sale

Two miniature rock landscapes, of sedimentary rocks on the left and sago rocks on the right, the latter so named because each pie

Yangzhou-style potted landscape displayed in a garden at Slender West ake of Yangzhou (Photo by Alex Tai)

includes the Changcun Flower and Tree Company which is situated by a riverside in the middle of a new residential area in the suburbs of Changzhou, and specializes in potted miniature trees. It has a collection of over 200,000 of different kinds of potted landscapes. In Rugao County, north of the Yangtse and quite some way east of Yangzhou, there is a Lüyuan (Green Garden) which has also established itself among the many that offer potted landscape gardens in Jiangsu. Some of their best creations have fetched a few thousand US dollars.

uzhou's Lion Grove Garden is particularly famous for its grotesque Taihu ocks which depict an artist's conception of lions. (Photo by Alex Tai)

Following is a list of Jiangsu's major potted landscape garden producers:

Hongyuan Flowers, Trees, Fish and Bird Services Company
Add: No. 8, Fengle Xia Street, Yangzhou, Jiangsu 225002
Tel: 343862, 343657 Fax: 0517-34156

Hanke Gardening Products Ltd. Company
Add: No. 20, Hufu Road, Suzhou, Jiangsu 515008
Tel: 335170 Fax: 333257

Jiangsu Potted Landscape Centre
Add: No. 34, Zhongshan Bei Road, Nanjing, Jiangsu

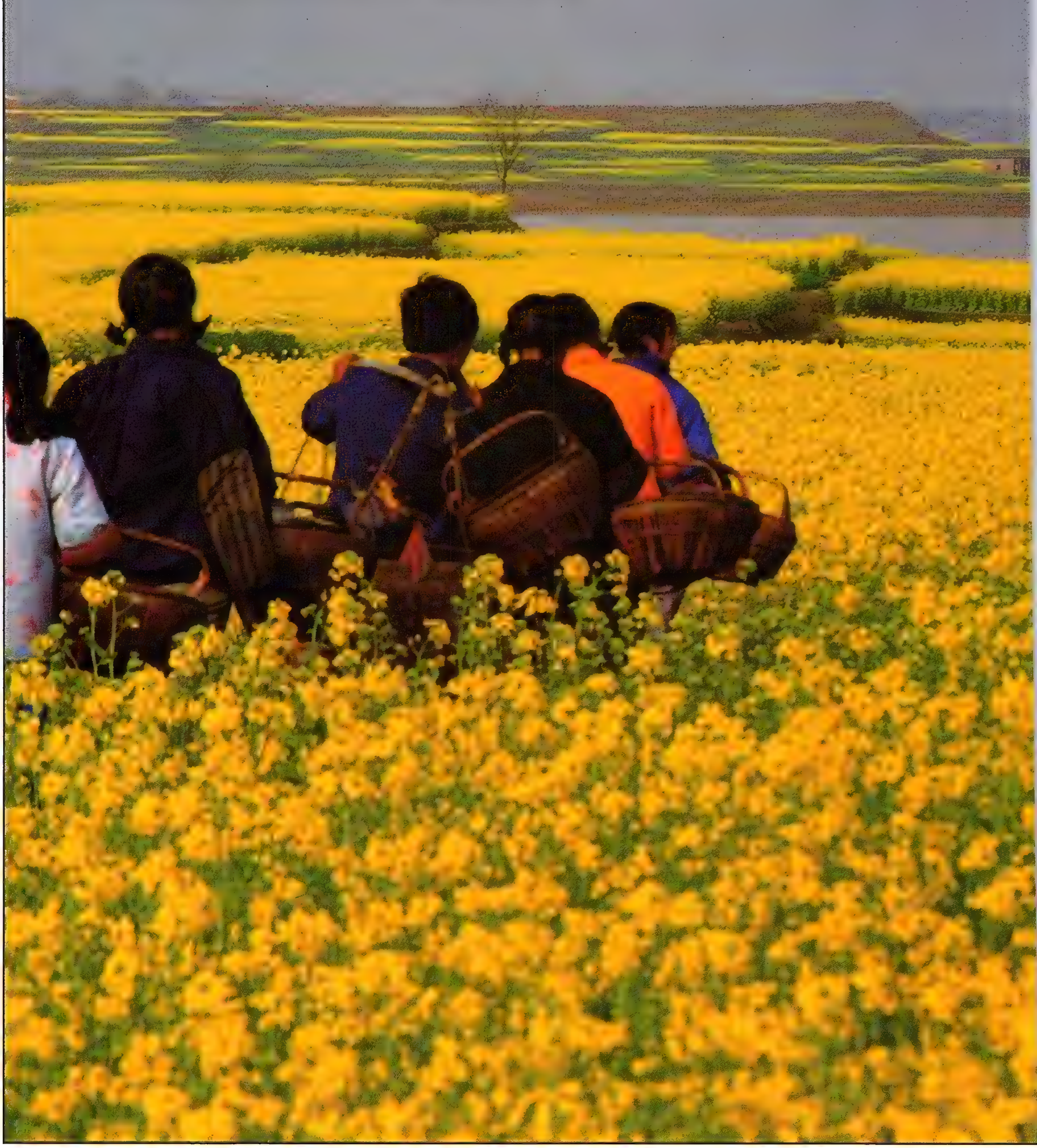
Changcun Flower and Tree Company
Add: No. 4, Longyou Road, Changzhou, Jiangsu 213001
Tel: 444769

Lüyuan
Add: One kilometre south of Rugao Railway Station, Rugao, Jiangsu
Tel: 3340

ks as if it is formed by heaps of sago stuck together (Photos courtesy of Gaia International Pty. Ltd.)

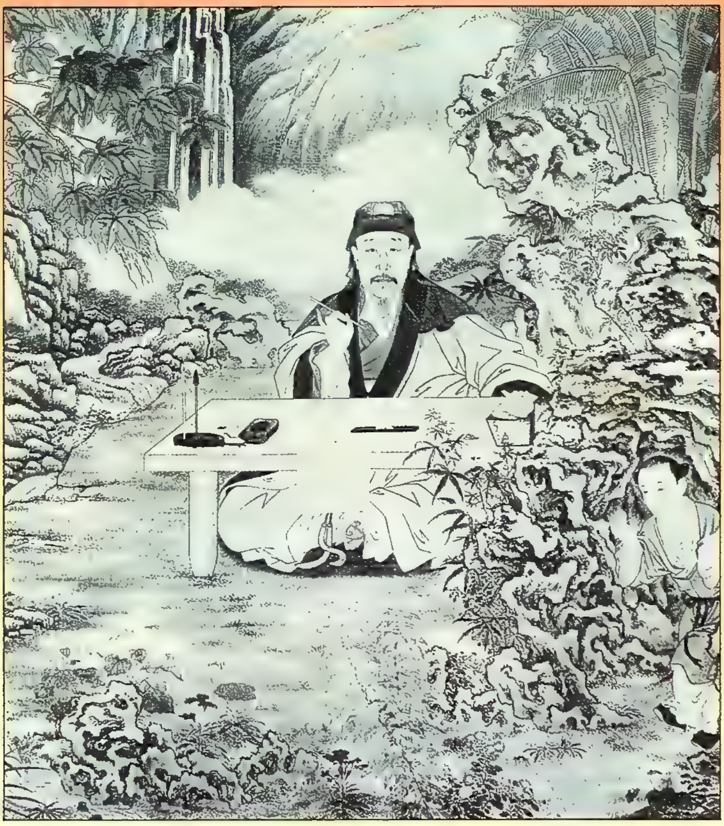
Photographer: LI QING

An autumn afternoon in the countryside in Duchang on the eastern shore of Poyang Lake in northern Jiangxi. Bright yellow fields of rape flowers stretch far and wide. Periodically a light breeze rustles the blooms in unison and the resulting movement resembles a gentle golden lake wave. A line of local people parade through the fields bearing gifts to be presented at a banquet.



Supreme Patron of Arts and Letters

PHOTOS OF VESSELS & INK BY GUO QUN
TEXT BY YIN ZHIQIANG
CAPTIONS BY YANG HAITAO, FENG SHAOHUA, HUO HUA, CHEN CHAO, YIN ZHIQIANG & LU LI



Emperor Qianlong Composing Poems in Autumn

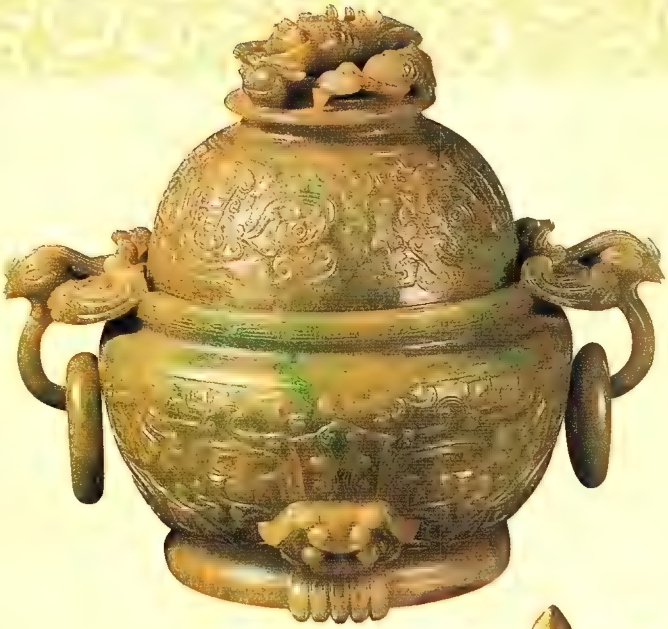
The title of the painting may be Emperor Gaozong, alias Qianlong, composing poem in autumn; however, the painting purports to show Qianlong amidst beautiful scenery, in a contemplative mood as he composes his poem. It was his habit to compose poetry during his frequent visits to places south of the Yangtse River. The painting is said to be executed by a court painter of high fame.

Qianlong was the fourth emperor to rule during the Qing Dynasty (1644-1911). Manchu by birth, his family name was Aisin Gioro and his given name Hongli. Ascending the throne at the age of 25, he prayed to heaven that length of his reign would be as long as, but not exceed that of his grandfather, Emperor Kangxi, which lasted 61 years. Qianlong, therefore, abdicated the throne in 1795, but continued to wield supreme power behind the scenes as Super Emperor until he died in 1799 at the age of 88. Qianlong was the longest-serving de facto ruler of imperial China. Together with Kangxi, he shared the longest official reign duration in China's history as well.

Qianlong studied at the Palace School for Princes where ten Han and five Manchu teachers taught him the Confucian classics and ethics as well as history, literature and ritual performance. He was well prepared for the throne, as he received a rigorous education in the idealized role of the sovereign. He considered himself the supreme patron of literature and the arts, and revived special examinations for erudite men. The greatest literary project sponsored by Qianlong was the compilation of *The Complete Library of the Four Treasures,* which contained more than 36,000 volumes, arranged in the four main categories of literature: classics, history, philosophy and belles lettres. Edited in the traditional style, Qianlong ordered that seven copies be made. These copies were kept at his imperial palace and Yuanmingyuan in Beijing, and libraries in Chengde, Hebei; Shenyang, Liaoning; Zhenjiang and Yangzhou in Jiangsu; and Hangzhou, Zhejiang.

His own poetry, essays, calligraphy and painting can be compared favourably to works by other emperors during the Qing Dynasty. He wrote literally thousands of poems, leaving behind the most prolific poetic legacy of all the emperors. In a real sense, he served as his own poet-laureate. His poems can be found within numerous imperial decrees, edicts and proclamations that he issued as well as in separate inscriptions and on individual tablets. He published five volumes of poetry, which alone incorporated 100,000 poems. Qianlong's poetry strove for profundity and was stylistically good, being easy to read. His poems in praise of landscapes are considered very fine in terms of imagery. In addition, the number of essays he left behind exceeded that of any other emperor in quantity. His political treatises are valuable both as primary historical sources and as samples of literature. His own handwriting in small script is unrestrained yet refined, and his script in large characters is solemn in tone. He left behind many inscriptions in historic sites throughout China. His writings can be observed on cultural relics and historical monuments, too. The purpose for this great outlay in poetry, writing and painting by the emperor, however, was not art for art's sake, but to use art as a vehicle to portray an ideally administered state and to establish a better relationship with all his subjects — humble and exalted alike.

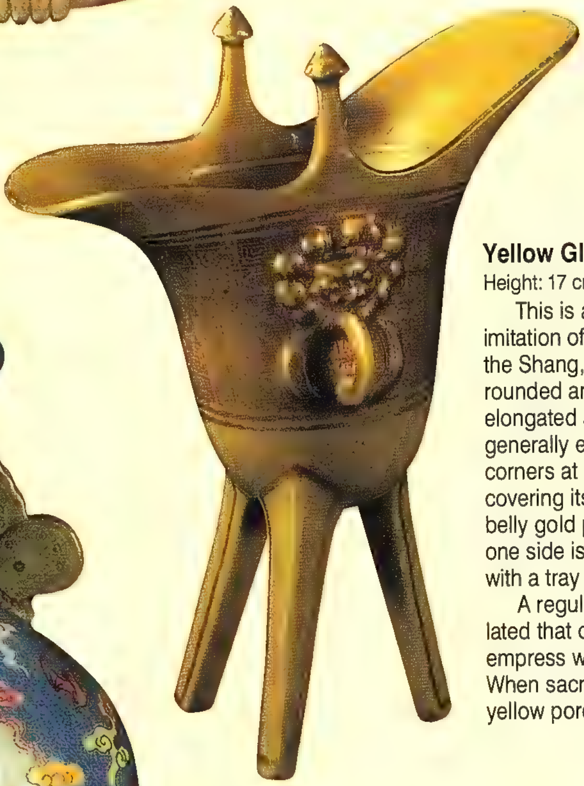
Qianlong and Huizong of the Song Dynasty (reign dates 1101-1125) are two



Green Jade Double-Ear Burner with Cover

Height: 16 cm

A typical Qianlong period jade imitating an earlier style, it is carved on a piece of green jade produced in Hotan, Xinjiang. It resembles a bronze *gui* vessel used for storing grain first used during the Shang or Xia Dynasty. There is an animal mask carved on both sides of the belly, while the rim of the belly is incised in the square spiral known as *leiwen* or the thunder pattern. The top of the cover has a finely carved dragon and the ears with movable rings have matching designs of phoenixes, all vividly carved.

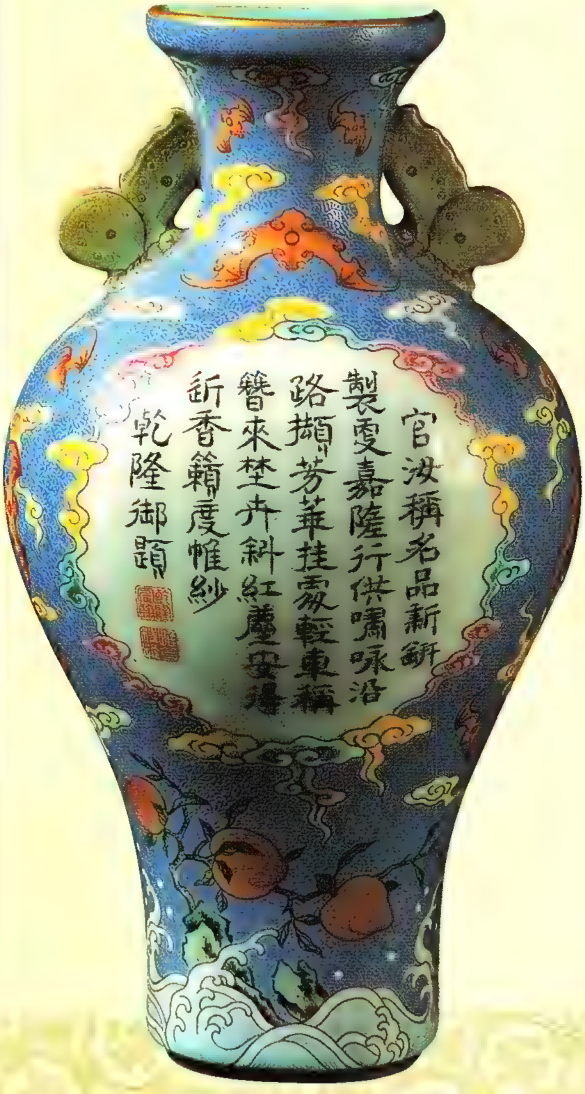


Yellow Glazed *Jue* with Gold Plating

Height: 17 cm

This is a three-legged jade wine goblet, and is an imitation of a bronze style originating probably during the Shang, but possibly the Xia Dynasty. The mouth is rounded and has an oval shape, being somewhat elongated at one end. Shang Dynasty *jues* were generally either more pointed or square with rounded corners at the mouth ends. It has a yellow glaze covering its entire body, with the upper part of the belly gold plated in a thunder pattern. On the mouth to one side is a brass knob. The *jue* was used together with a tray during sacrificial rites.

A regulation of the Qing Court stipulated that only the emperor, empress dowager and empress were entitled to use a yellow-glazed *jue*. When sacrifices are offered to the Temple of the Earth, yellow porcelain can also be used.



Wall Vase in Powder Blue with Design of Cloud and Bat over Carved Background

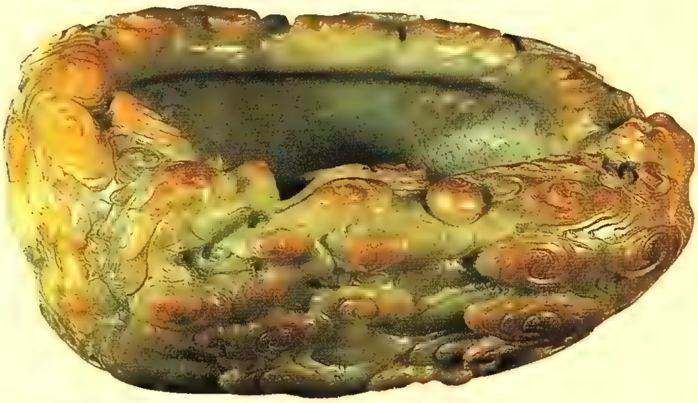
Height: 18.8 cm

This kind of vase, used for decorating a wall, was first seen in 1573-1620 during the reign of Emperor Shenzong of the Ming Dynasty. This object was produced during Qianlong's reign, when similar products, such as the *zun* (cup for drinking or warming wine) and jar were manufactured in reduced or condensed form.

The back is flattened. In fact a bird's-eye view of the vase resembles half a vase. The back is plain, too. There is a hole in the object to enable it to be fixed to a wall by means of a ribbon.

The mouth of the vase is rimmed with a thick lip. The bottle neck is compressed and is flanked by two ears in the shape of butterfly. It has a drum-like belly, the lower part of which is smaller than the upper. On the sides are a grass pattern in powder blue with painted waves of the sea, a longevity stone, a peach, a cloud and bat, which symbolize good fortune and long life. The design and shape of such objects are very varied, but this one is typical of the kind. This vase, like thousands of others, was decorated with poems by the emperor. The bottom bears an inscription in seal characters, saying that the object was made in Qianlong's reign.

The present vase was made in 1742, the seventh reigning year of Qianlong, according to its pattern and to textual research.



Brush Washing Tray with Cloud and Dragon Design

Height: 9 cm
Diameters: 12 cm / 8.5 cm

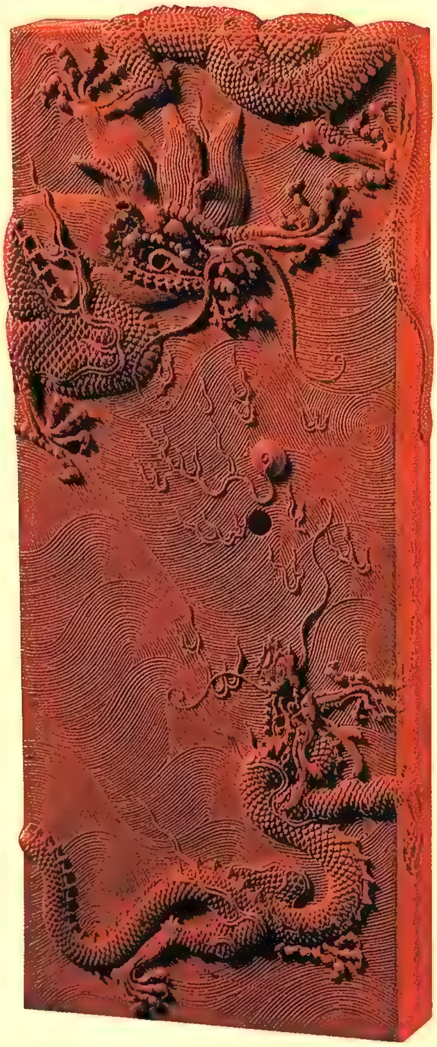
The tray is carved from an embedded part of jade, greyish green and red black in colour. The body is an irregular sphere with designs of sea-waves at the bottom. The tray, which is carved with cloud design in relief, can hold water to wash a brush. Two dragons are playing with a pearl among the clouds. The heads of the dragons are slightly raised, their mouths wide open and claws moving with a certain threatening posture. With a polished basin, the tray does not have any veins. A poem written by Emperor Qianlong in 1774 is found in intaglio, from which it may be inferred that the jade was made in the same year.

The brush washing tray is one of the Four Treasures of the Study — a stationery requisite, and is also a literary curio. Since jade was used extensively in the Qing Dynasty, each jade tray was fashioned exquisitely especially in Qianlong's time, as the emperor was very fond of jade items. Simple but solemn, this tray represents the style and achievement in jade carving during the mid-Qianlong period. The lapidery is clearly graded while the carving itself is simple, unrestrained and delicate.

Rectangular Red Ink with Design of Double Dragons Playing with Pearl

15.5 cm × 6.2 cm × 2.3 cm
Weight: 970 grams

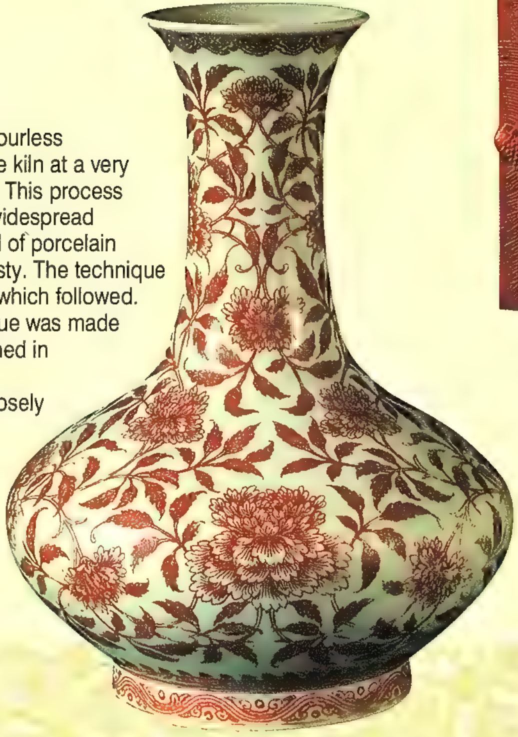
There is a high border in front. The ink has a wave-like pattern. The front carved in low relief depicts a design of double-dragons playing with a pearl revealing fine detail. On the left side are the words "Made in Qianlong's Reign, Qing Dynasty". This inkslab-shaped ink has been preserved in excellent condition. Both design and inscription are clearly visible. The quality of the ink is fine and sturdy.



Underglazed Red Porcelain Vase with Design of Chinese Herbaceous Poeny

Height: 27.5 cm

A design is first painted on the body. A layer of colourless transparent glaze is added. The porcelain is fired in the kiln at a very high temperature. After firing the design becomes red. This process is known as underglazed red in contrast to the more widespread underglaze blue or blue-and-white porcelain. This kind of porcelain began to be produced in China during the Yuan Dynasty. The technique became developed and mature by the Ming Dynasty, which followed. Much improvement in the actual underglazing technique was made during the Qing Dynasty. This particular vase is designed in the stylized peony motif which is common on both underglaze blue and red porcelain alike. This motif closely resembles that of the Ming Dynasty, while the exaggerated bulge near the base is characteristic of some Qing pieces. At the bottom of this vase is found an inscription saying that the vase was made in Qianlong's reign, during the Qing Dynasty.



mperors in Chinese history who have nade significant contributions to connoiseurship and preservation of Chinese ulture. Qianlong, appreciative of good alligraphy and painting, proved to be n outstanding collector of calligraphy, ainting and curios. He came across ens of thousands of art works during is lifetime. Practically all of the maserpieces of the imperial collection reeived his expert judgement. It was his abit to put his seal of appreciation on a iece to certify that it was genuine. ometimes he would also write his critial opinion on an objet d'art. This penhant for displaying his calligraphy and eals on old masters' paintings was also nique among emperors and raises the uestion of good taste.

After putting down a rebellion in injiang in 1759, the emperor received ndian jadeware in Islamic style from ributary rulers. He was greatly attracted y the beautifully crafted jade. He comnissioned his own craftsmen to produce andicrafts in imitation of them. He rdered an extensive study of ancient Chinese jade artifacts and gave similar commissions to court craftsmen to make wine and sacrificial vessels following the style of bronzes moulded during the Shang and Zhou Dynasties. He was particularly fond of large carved jade pieces and personally supervised the sculpting of a jade depicting scenes of a water conservancy project undertaken by Da Yu. This piece of work took workmen over ten years to complete and may well represent the greatest and most exquisitely carved piece in the Chinese jade treasury, on which he expended the most lavish sums of money.

Preserving and Developing Traditional Chinese Culture

The reign of Qianlong saw the most flourishing period of academic learning and culture in the country during the Qing Dynasty. Attention was paid to the preserving of and sifting through China's cultural heritage by the emperor, who in addition to his literary efforts laid out reproductions of classical Chinese gardens and established silk factories and pottery kilns. What the emperor originally had in mind was to satisfy the desires of his extravagant court life. In so doing he incidentally developed Chinese culture as well.

Qianlong ordered the construction of the Summer Palace and Yuanmingyuan in Beijing, and his summer retreat at Chengde, described as his travelling palace. The Summer Palace was first built in 1750. Using the Kunming Lake as a background, the palace was modelled after the West Lake in Hangzhou. It has become a representative work of imperial gardens in North China. Missionaries from Western countries were employed by the emperor to build a palace in Yuanmingyuan in the style of Versailles Palace in France. The summer retreat in Chengde was begun in 1703, when Emperor Kangxi was still on the throne and was completed in 1790 — the 55th reigning year of Qianlong. The Eight Outer Temples of Chengde, a centre of Lamaism during the Qing Dynasty, were for the most part completed during Qianlong's reign. The Puning Monastery was built in 1755 to mark the suppression of a rebellion in Junggar. The Monastery of Potalaka Doctrine was completed in 1767 on Qianlong's 60th birthday. Known as the little Potala, the monastery was used as a residence by the Dalai Lama when he came to receive audience from the emperor in Rehe. The Manjusri Monastery, completed in 1774, was modelled after the monastery of the same name in Mount Wutai in Shanxi Province. Sumeru Fushou Monastery was the last structure to be constructed, having been completed in 1789, and was used by the Panchen Lama as his travelling palace when he came to Rehe to offer congratulations to Qianlong on the latter's 70th birthday.

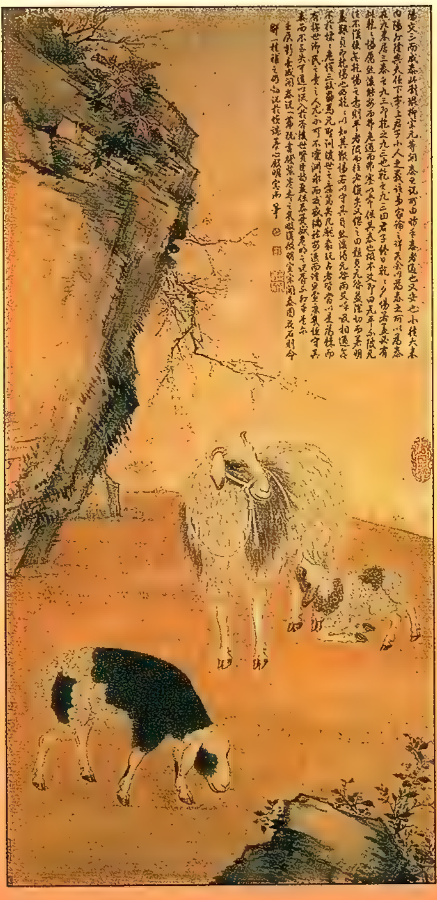
Qianlong's reign witnessed a peak in the technique of porcelain production. The emperor was very fond of porcelain, painted pottery, pottery vases with revolving centres or revolving necks, along with cloisonne and lacquerware. His imperial kilns produced some of the most elegant porcelain and cloisonne the world has ever known. Fine cloisonne enamelled porcelain, however, was the sole monopoly of the Qing Court. At the bottom of each porcelain can be seen the words "Made in Qianlong's Reign". Some pieces are inscribed with poems by the emperor.

The cultural relics used as illustrations to this article have all been produced during Qianlong's reign. Originally placed in the palace in Beijing, they are now for the most part kept in the Nanjing Museum.

Translated by He Fei

Good Luck Painting

Painted here are three sheep (pronounced *yang* in Chinese, which is homonymous with *yang*, meaning the positive component of the *yin yang* dichotomy or pertaining to the sun. When the *yang* spirits are on the upsurge during spring, there is an increase of good luck. The painting was done in imitation of an earlier painting executed by Emperor Xuanzong of the Ming Dynasty. The sheep are life-like, each with a different expression. Added to the painting are plum and wild camelia by the Qing court aritist, Zou Yigui. The flowers convey the meaning that spring has come early and so has good luck. This painting is in the National Palace Museum collection in Taiwan.



The Art of Appreciat

If Chinese landscape art is world famous, the Western visitor is often somewhat confused when he enters into a Chinese-style garden. This is because what he sees does not always correspond to his idea of what a garden should be. He may be used to gardens in the French manner where nature is but an extension of architecture, or English gardens which attempt to create in a large space the natural proliferation of trees, flowers and grass inside a tidy and idyllic frame which arouses a certain feeling of nostalgia and romanticism. In both cases untamed nature and its vigour are carefully subdued so as to avoid all feelings of fear and insecurity.

The Chinese garden is in the same way by definition completely artificial. It is a creation seeking perfection, but which lets itself be discovered as much by the eyes as by the spirit. If the Western garden is infused with reverie, the Chinese garden instills a spirit of meditation.

Some years ago, Chen Congzhou gave a talk on the Art of the Chinese Garden at the Botanical Gardens Research Institute in Shanghai. This present article is very much inspired by his remarks on the art of Chinese landscape.

A Garden Exists only in the Beholder's Eyes

It is a fact that a garden only has life when seen through the eyes of a visitor to the place, and so it is conceived with the aim of pleasing the eye foremost in mind. But the way the garden is perceived depends on whether the visitor remains in one place or moves about; or whether he finds himself in an elevated part of the garden or in a low part.

Small gardens are more ideal for the visitor content to remain in one place; besides, such gardens are designed to offer spots where one can stop. The Wangshi (Master of Fishing Nets) Garden in Suzhou has many places where the visitor can stop and sit down.

The railings on which one can lean and watch the fish, the shelters for watching the moon rise while enjoying the freshness of the evening breeze. . . . Each of the views in this garden differs from the others, each scene resembles a painting to be admired while resting in one spot: here shadows of moving flowers on a wall, there jagged peaks set within a window frame. . . .

The charm of the big garden lies in the changes of landscape insofar as the stroller there makes his way around the paths winding beside a lake or scales the tortuous flights of steps which rise amongst rock formations. There is only one aim here: to surprise the wanderer with a series of new and unique views of the one landscape as he strolls about.

No matter where one stands, there are two kinds of views in a Chinese garden: the one which one sees on raising one's eyes and that which one sees on lowering them. A pavilion which appears through the branches, the imposing rocks of a hill, large willows and green poplars, apricots hanging from branches — all these attract one to look up, while a pavilion beside a hill, a stone at the water's edge, a contorted bush growing within the hollow of a grotesque rock incline the viewer to look down.

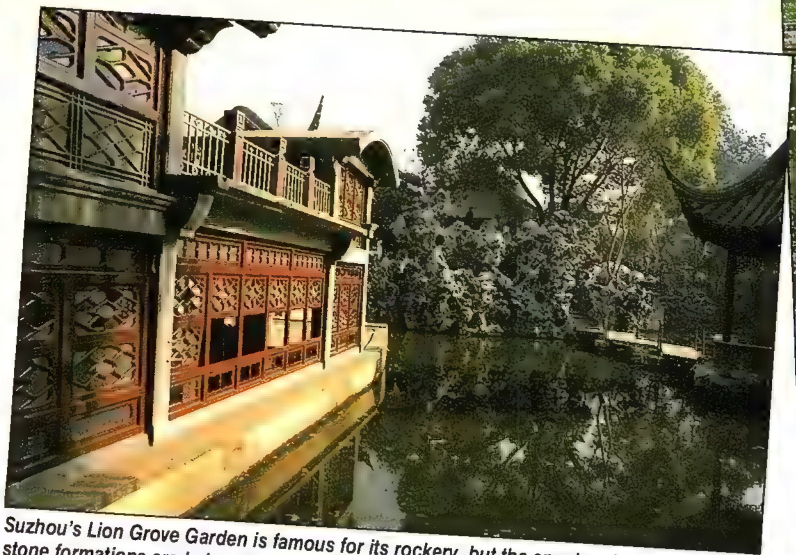
Mountains and Waters, Trees and Flowers

Rocks serve as the building blocks of th
garden, linking heaven and earth, and sym
bolizing the permanence of the cosmos an
the crucible which gives birth to the cloud
and rain. In the Chinese garden, it is necess
ary for the hillocks to form a chain and th
waters to have their source there. Chains c
hills and water courses link together the diffe
ent parts of the garden, and fill it with their vig
our. The streams meander around th
mountains and add vibrancy. Did not Guo X
of the Song Dynasty say that "mountains ar
the life-giving vessels of the land; the greener
its hair and the vapours its spirit"?

Trees are not planted solely to give
patch of green, but also to produce aestheti
effects. For example, a flowering branch at th
corner of a window creates a marvellous pic
ture.

Their shape is considered more importan
than the kind of tree they are, for they mus

This view of Suzhou's Xiyuan (West Garden), here
spacious garden providing a sense of confinemen



Suzhou's Lion Grove Garden is famous for its rockery, but the spectacularly shaped stone formations are balanced nicely by the still pond, shade trees and pavilions to present a peaceful scene (by Alex Tai).

the Chinese Garden

ARTICLE BY GERARD HENRY

orm strong images for the beholder. A bamboo grove in a valley brings an ancient paintng to life. Sometimes, however, the prevaence of a single species lends a particular character to a garden: the white-bark pines of he Liuyuan Park in Suzhou, the pines and plum trees of the Yiyuan Park, the bamboos in he Canglang Pavilion Park are a few examples that come to mind.

They are selected also for their flowers and heir perfume: a few osmanthus are enough to ill the air with their perfume on a summer's evening; the Japanese cherry tree, blooming pink or yellow; flowers in winter dazzling within a landscape transfixed by the cold, a young green shoot starting to emerge from he bare rock, is this not the very essence of ife? The flowers are more precious than unique; peonies here, lilac clumps further away. Unlike a botanical garden, one does not seek to gather together a great number of species, for the scene should appear completely natural.

"The Setting Does Not Owe Its Elegance to Its Size / Nor the Perfume of the Flowers to Their Number"

The Chinese garden, unlike its Western counterpart, is a constructed garden: galleries, pavilions and bridges attract the visitor's steps and eyes. The structures within succeed admirably in being totally in harmony with the landscaping, fitting the shape and size of the garden and often revealing delicate craftsmanship in their form. In the Mandarin Duck Pavilion, the framework of its front side and that of its back are different, representing in fact male and female mandarin ducks, the symbol of fidelity in marriage. A couplet there could succinctly describe any garden. "The setting does not owe its elegance to its size/ Nor the perfume of the flowers to their number." The inscription adorning the fronts of pavilions are sometimes poetic descriptions of the scene there, such as the Lotus Zephyrs Pavilion in the Zhuozheng Garden. This garden, open on its four sides, gives the traveller who stops there the illusion of feeling a gentle breeze even on a windless day.

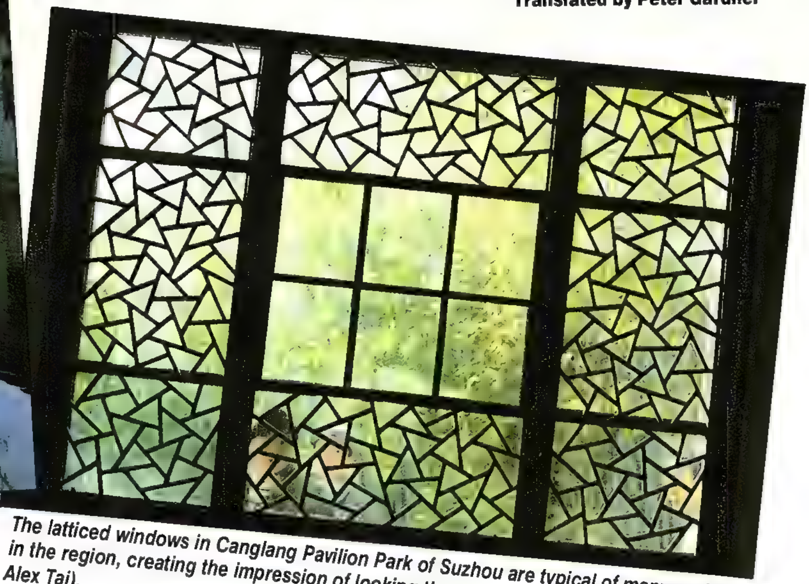
Every garden possesses symbolic and cultural elements which the educated visitor will fully appreciate. Two tree trunks joined halfway up and with their branches intertwining symbolize union and harmony and there is a certain artistic appeal there if one contemplates the significance sufficiently. Stone or bamboo inscriptions evoke poetic meditation in the beholder. The decorative additions likewise have their own importance in the open structures within the gardens: the accent is on shapes and lines where simplicity being the guiding rule. Inside the halls and pavilions one discovers delicate furnishings — pieces made of eucalyptus tree wood, red sandalwood or pear tree wood.

Space is another essential element of the Chinese garden. The garden layout should give the idea of confinement if it is large and the illusion of spaciousness if it is small. The sense of confinement makes one forget the size of the large garden and the weariness the vistor may feel in wandering around by always offering new vistas for him to behold. The garden is often integrated with its environment: distant mountains, for example, serve as a backdrop for the views within the garden.

The Chinese garden like any portrayed art form is a creator of images and often follows the same rules as art: "From a distance, the mountains have no base, the trees no foot and the boats no hull — only their sail being visible" as a poem expresses it. Each view creates a picture which encloses different layouts. The views conceal, reveal, unite or divide the various parts of the landscape, giving only a fragment of the total scene and suggesting that the image will continue beyond that place. Thus, the happy wanderer in the garden, if he knows how to use his eyes and his imagination, will experience infinite delights.

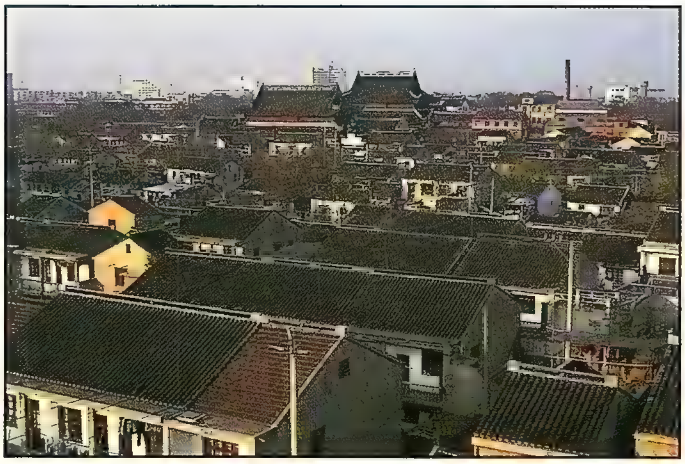
Translated by Peter Gardner

Longevity Pond, demonstrates the principle of a g Chengyou).



The latticed windows in Canglang Pavilion Park of Suzhou are typical of many pavilions in the region, creating the impression of looking through a stained glass window (by Alex Tai).

An Autumn Tour South of the Yangtse River



Left: *New buildings are coming up behin the old city of Changzhou.*
Above: *A barber shop, which is a private enterprise, i a Suzhou town (photos by Alex Tai)*

As I am writing this article, the eastern part of China is suffering from its biggest floods in a century. In the two provinces of Anhui and Jiangsu, where the losses caused by the floods are the most serious, millions of farmers are homeless and many cities are surrounded by floods. I cannot help but think of idyllic waterways in the areas in Jiangsu which I visited at the end of last years, and which have now become the flooded areas. I am deeply grieved and hope the floods will soon recede, the areas will soon recover their old charm and the people's hardships will be alleviated.

Double-Decker Train Between Nanjing and Shanghai

My itinerary in Jiangsu Province included Nanjing, Yangzhou, Zhenjiang, Wuxi, Changzhou and Suzhou. All but Yangzhou are equidistantly located along the Shanghai-Nanjing Railway. It takes barely 40 minutes by train to travel from one city to another, an ideal situation for the tourist. Between Shanghai and Nanjing there is now a tourist double-decker car (I first saw this kind of car in Italy), which is the only one of its kind in China. With novel interior facilities such as seats made of fibre-glass, it is a bit higher than an ordinary train, can take on twice the number of passengers and is more comfortable than an ordinary train. The double-decker shuttles once daily between Nanjing and Shanghai, stopping over at the cities mentioned above.

Cleaning Closestools in Yangzhou

Among the six previously mentioned cities, I like Yangzhou and Suzhou best. Yangzhou is the only city in southern Jiangsu which is somewhat removed from the railway. There are two ways to go from Nanjing to Yangzhou: one is directly by bus, the other is by train to Zhenjiang and then changing to a bus. After crossing the Yangtse River the bus has to venture forth another ten kilometres before it reaches the destination.

The appearance of Yangzhou was clean and tidy for there were fewer cars and buses. We could even take a boat trip from the Yangzhou Hotel (where I stayed) to Slender West Lake, which was quite an idyllic experience.

In ancient Yangzhou, most houses remain in their original condition, and many of them were without flush toilets. It was common to observe housewives washing closestools on the streets. When I photographed this apparently routine task, many local people gathered around me, puzzled and asking why it was worth capturing on film.

Loss of the Ancient City: What Price Progress

As mentioned earlier, Suzhou and Yangzhou were the best preserved among these ancient cities. The local governments of these two towns had legislated to preserve the environment and buildings of the two cities. In Suzhou, for example, all ancient buildings within the city walls were not allowed to be demolished, and all new buildings are not permitted to be higher than five storeys. West of the old city, a "new city" in Suzhou was being developed to house modern building complexes. Many tall buildings were located not far from the old city. The old city is a historical area and a strong case can be made for preservation for posterity; it is lamentable that, consequently, the living conditions inside the old city are at a disadvantage.

But it was quite another story in Zhenjiang, Changzhou and Wuxi, where there was virtually no trace of the old cities, and the traditional white houses had bee replaced by concrete buildings. Some o these white houses remained in the vicinit of the old Xijin Ferry, and they were still i good repair. For example, the former Britis Consulate has become the Zhejiang Mu seum housing a great number of cultura relics from the Spring and Autumn Perio (770-476 B.C.), the Warring States Perio (475-221 B.C.) and the Six Dynasties (222 589).

As for Changzhou, most of the ancien houses had disappeared. Only in the area of Biji (Comb) Lane could some newly constructed reproductions of old building be seen. There were quite a few ancien buildings located around Tianning (Heavenl Peace) Temple. In order to take some photos of the area's scenery from a depressed angle, I went all the way to the roo of a coal processing plant. When I got dow from the roof I had to go through the same passageway as the coal. As a result resembled a coal miner black all over with coal and my camera was also very dirty — what a mess!

The conditions in Wuxi were even worse. The old city had totally disappeared within the city proper. There were some old houses along the canal near Qingming Bridge. Though seemingly a bit too winding, the banks were neatly maintained and picuresque. The local people boasted that the cenery of this section of the Grand Canal vas more beautiful than any other part of he canal south of the Yangtse River; thus, nany famous photographers had been there o take photos. It was regrettable that most of the boats on the canal are motor-driven or they produced much noise which detracted from the quaint atmosphere of the lace.

If you want to truly experience the ancient atmosphere, without modern bustle ou have to go to the ancient towns south of uzhou. For instance, in the three-in-one own of Zhongzhuang, Tongli, Luzhi, there re no buses nor cars nor tall buildings. These areas are electrified and without exception are flooded with electrical appliances, motorways have reached the town, nd flat-roofed concrete houses have prouted up. If these three small towns are ot soon protected by legislation similar to hat enacted in Suzhou, they would soon ose their local charm typical of that in the reas south of the Yangtse River and follow he precedents of Changzhou, Wuxi and Zhenjiang to become bland, faceless modern Chinese cities, none too clean to boot.

Dishes of Local Flavour and Favour

In the areas south of the Yangtse River, besides the convenient transportation and comfortable accomodation, the local cuisine left a good taste in my mouth. In addition to the dishes introduced in another article of this issue, each locale has menus of its local flavour.

Dingshan Restaurant in Nanjing at a hotel by the same name is famous for its dishes. Its head chef is a grade-one chef and is good at creating novel and delicious dishes. Changzhou Grand Hotel is promoting what it calls "therapeutic dishes" which are said to be popular with gourmets. These dishes are cooked with traditional Chinese medines but without the bitter tastes usually associated with such medicines. Newly discovered medical materials such as jiaogulan and fuling (Poris cocos) are used as ingredients in these dishes. It is said that these dishes have many benefits — resistance to cancer, mental invigoration and strengthening of the kidneys, to name a few.

Wuxi and Suzhou, being close to Lake Taihu, are famous for their dishes, which take fresh fish, shrimps, crabs and eels native to the lake as chief ingredients to go with the famous Wuxi spareribs and fried gluten puff. The Yangcheng Lake near Suzhou teems with Dazha crabs. A popular dish in this area is called "drunken shrimps" – shrimps are put in a glass vessel with a lid containing spirits; then they are dipped into soy sauce and eaten raw.

Colourful Autumn Scenery

Early winter in areas south of the Yangtse River is generally quite chilly. When there is a strong wind, the chill reaches to the bone. The temperature during daytime in Suzhou rises to around 0°C, and it drops to –5°C at night. It seems much colder than in the northern part of China. In fact, my fingers were so numb with cold that they could not operate my camera. Yet the local people did not look at all fazed by the cold weather. Their sole concession to the wintry weather were sweaters which were not very thick.

Although it is a bit brisk when autumn is changing into winter, it is the best season for cameramen. First, it is dry and clear with bright sunshine and a gentle breeze. There is no fear of rains as in spring and the sweltering heat of summer is long gone. Second, the days are short and the nights are long in winter – a good excuse for my getting out of bed late. When I would wake up, the sun had just climbed above the horizon, and the soft yellow light was good for taking pictures. The early darkness also provides a good excuse for calling it a day earlier.

Generally speaking, experts in photography prefer the scenery of this area in spring, depicting the greening landscape and blooms of plants, trees and bushes. In autumn and winter, the scenery has quite another special charm: the clear, crisp blue sky, the blazing red maple leaves and the golden sunlight combine to form a veritable potpourri of eye-catching colours.

I especially like the autumn scenery in the following places: the Purple Hills in Nanjing, Lake Taihu in Wuxi and the Pingding (Flat-Topped) Hill in Suzhou, all being good places for capturing colourful autumn scenery at its most vivid.

The destination of my last visit was Suzhou, crisscrossed by numerous rivers and canals and known as "the Venice of the Orient". But as far as I could see, Suzhou seemed disappointing in comparison to Venice in that its waterways were increasingly polluted and had long been out of realignment. The same conditions which deteriorate water quality could be found in other cities in this area. The Qinhuai River at Nanjing, Yangzhou's Slender West Lake and the Grand Canal at Wuxi serve as major tourist attractions. The problem of water pollution in these areas is nevertheless rearing its ugly head and the authorities should address the isue and not treat the problem lightly.

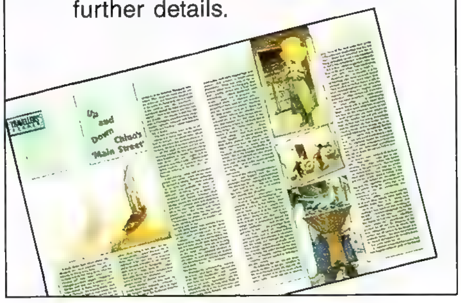
Alex Tai

Translated by Chen Jiaji

Contributions Welcome!

Do you have a story to tell about your experiences in China? Do you have practical travel tips you would like to pass on to other travellers? Have you taken high-quality photographs which you feel other readers would appreciate?

We are always happy to receive such contributions and readers whose offerings we find we can use will of course be compensated accordingly. Please contact our Editorial Department for further details.



Emperor Qianlong's Stationery Box

In the Palace Museum in Beijing, there is exhibited a stationery box, which once belonged to Emperor Qianlong, used on his inspection tours south of the Yangtse River. The box, 74 cm in length, 14 cm in height including a 7-cm-high lid and 29 cm in width, similar in dimensions to a modern toolbox, is made of sandalwood. The lid of the box has a built-in gold plated brass lock, but the keyhole is at the bottom of the box. When the box is unfolded, it can serve as a desk with a rectangular leaf of 74 by 58 cm. The four legs, normally hidden in four compartments within the sides, can be pulled upright and supported by the four movable lids covering the compartments, which are grooved. When the legs are fixed with the built-in gilded copper joints, the box becomes a desk. The lid is hinged on the box and is easy to open and close.

The inside of the box is of original design. It has two drawers, which are of the same size, each with two layers divided into sections of various shapes and sizes. With a fixed place for each item, the drawers can hold 65 items of stationery as well as articles of daily use. These would normally include the following: a small gourd-shaped inkstone; a folding square brush pot; a few different paper-weights including a lion-shaped porcelain one, an animal-shaped agate one and a lion-shaped crystal one; a few writing brushes, one set with patterns of clouds and bats painted on the shafts and another set with speckled bamboo shafts; a little enamel vase; a small jade water pot; two writing-brush washers — one made of jade, the other of stone; an oval crystal seal with a lion-shaped handle; an ivory ruler and a folding ruler; an enamel snuff bottle; a folding fan; a small ivory ball consisting of several hollowed-out concentric balls; a sapphire bowl 5.7 cm in diameter; an ivory ear pick; a movable wooden hatrack; a small wooden bench; a number of ink sticks including a rectangular one and an oval one made of cinnabar; a pair of scissors with ivory handles; some tweezers, among which were a pair of flat-nose tweezers and a pair of pointed-nose tweezers; a small hammer; a small nail hammer; a flat needle; an more. In a word, the articles include everything needed and are a veritable cornucopi of ingeniously designed artifacts.

The stationery box also holds som albums of paintings and calligraphy and special chess box containing chessmen and chessboard for the emperor to enjoy an play during his journey. In addition, ther are some small playthings which wer presented by rulers of foreign countries, an which found favour in the emperor's eyes With this stationery box, whenever Empero Qianlong went, even to a remote area h could readily handle state affairs, writ poems, inscribe calligraphy, enjoy paintin or play chess virtually any time of day o night. The box is also specially designed fo use at night, as it has a small candlestic holder, which consists of four joints and i easy to assemble, and a semicircular scree to protect the candle from the wind. Yes, i seems as though they thought of everythin when they designed this extraordinary imperial luggage piece. **Translated by Chen Ji**

Food from Emperor Qianlong's Imperial Kitchen—A Gourmet's Nirvana

The early part of Emperor Qianlong's reign witnessed the apex not only of the Qing Dynasty but probably also of Chinese civilization itself. The Empire extended over an area larger than the Tang and second only to the Yuan Dynasty in the 13th century. The social situation had been stable for nearly a century. The economy flourished as agriculture prospered and a food industry developed rapidly. As a result, the food served for the imperial household far surpassed that of the past dynasties and even previous emperors in terms of variety and quality of food as well as the attendant etiquette and ceremony. In addition, no court kitchen during the later periods ever attained the standards reached at this time. This is because, apart from historical reasons, the emperor himself enjoyed good food and set high requirements both for food and the rituals followed while eating. So his banquets invariably were pompous and grand.

During the reign of Emperor Qianlong, food for the emperor, empress and other members of the imperial household, and imperial banquets were prepared and served by the Imperial Kitchen. This Imperial Kitchen was divided into two sections, one called the Internal Kitchen, responsible for the imperial household, and the other the External Kitchen, responsible for banquets, serving ministers on duty and some of the imperial security force. The Imperial Kitchen Archives were set up in the Imperial Kitchen. The menus of the Qing imperial family kept in the First National Archives indicate the Qianlong's kitchen had the best and most detailed records of day to day recipes.

An Eclectic Menu

The food served at banquets given by Emperor Qianlong generally consisted of either Han or Manchu cuisine. This is because the members of the imperial family were all Manchus and they liked both cuisines.

The imperial banquet was very often a repertoire of southern and northern dishes. Obviously it was influened by the traditional Han cooking style. But another influence stems from the fact that when the Ming Dynasty was established in Beijing, a lot of chefs came from Shandong and served in the Imperial Kitchen. Many of those Shandong recipes were handed down to the Qing Dynasty chefs.

Emperor Qianlong liked travelling and had been to Jiangnan many times. He was not only fond of the landscape of Jiangnan but also the food. He requested the Imperia Kitchen to compile a cook book of Jiangna cuisine so that the southern recipes could b introduced to the north. The Imperial Kitchen could then produce a combined southern and northern cuisines following bot Manchu and Han recipes. When Empero Qianlong went to Jiangnan for his tours, h brought with him a large number of chef who were ready to cook whatever he fancied. The emperor would also recruit goo chefs during these tours. Local governors inspectors, textile commissioners and th like would continually recommend goo chefs who were able to cook local specialities for the emperor. To show his concern for the Han people, in his domain thi Manchu emperor often stayed in th mansions of the local officials or landed gentry during his tour. These hosts would spar no efforts in pleasing him with the best possible food. To stay with the local people wa of course in part politically motivated. At th same time, it helped promote the cultura exchanges between Manchu and Han as fa as cooking was concerned. During the emperor's tour, his Manchu chefs often, in return, whipped up Manchu banquets to entertain local officials and landed gentry. To express their gratitude, local officials and landed gentry would ask their Han chefs to produce Manchu style banquets. This kind of exchange would spread to the people at large as well. So the combined repertoire of Manchu and Han recipes spread quickly all over the country, and again was integrated with food from other cuisines. It finally evolved into the famous Manchu-Han banquet which includes more than 200 dishes and refreshments. Besides, at such banquets, etiquette, settings and other trappings are greatly stressed.

According to the Imperial Kitchen's menus, Emperor Qianlong was very fond of game from the Northeast, edible swallow's nest, Suzhou dishes, Mongolian hot pot and vegetarian food. He also liked good tea and fruit.

Good to the Last Swallow

One famous dish among the emperor's recipes was named "Swallow Flying Towards the Moon", which was pigeon's eggs stewed in the soup of swallow's nest. According to files of the Imperial Kitchen, many days he had swallow's nest at every meal.

The mountains by Lake Dongting in Suzhou's northwest suburbs are not only favourite spots but also renowned for the production of fruit, especially tangerines, loquats and red bayberries: Dongting Red Tangerines, for instance, were given as tribute to the imperial house as early as the Tang Dynasty. When autumn comes, the mountain slopes are covered with fruit. According to historical records, loquats were produced in large quantity in the vicinity a of Baisha (White Sand) Village at the foot of the Dongshan Mountain, hence the name White Sand Loquet. Another variety is called Red Sand Loquet. The two families include more than 30 species. One species of the White Sand Loquat with thin grey skin dotted with specks is particularly sweet, juicy and meaty. It ripens in May and June. Its leaves, kernels and juice, mixed with crystal sugar, if simmered over a gentle fire, could be turned into tasty jelly, which is very good for quenching thirst and stopping coughs. It is also beneticial for the lungs and stomach.

One loquat snack included among the recipes prepared at one banquet given in honour of Emperor Qianlong in Zhenjiang is called "Twin Drums Filled with Bean Paste". It is so called because of its shape and ingredrents. The nuts inside the loquat were removed and then are filled up with sweet bean paste.

The bayberry in the Dongting Mountains has more than ten different species. They all ripen in May. The best bayberries are purple in colour followed by red and white ones. Local people like to eat bayberries preserved in brine, honey, liquer and other media. Bayberries are considered excellent food for summer eating.

An Early Endorsement of a White Meat Diet

Qianlong was one of those emperors who was blessed with a long life. He died at the age of 88 (1711-1799). His vigour was made manifest by his fondness for sports and hunting. What may have contributed to his longevity is that he also paid great attention to the variety of food and stressed the importance of mixing both meat dishes and vegetarian food. When he went hunting, he preferred to eat game, but, as for meat, he liked duck and chicken best. During the time from the first day to the thirtieth day of the sixth lunar month in 1779, he had had 55 different dishes of duck, and 47 of chicken made from a total of 140 ducks and chickens. On the Mid-autumn Festival during the following year, of the 16 courses on the table for breakfast and dinner, 11 were duck and chicken dishes. What in particular is worth mentioning was the Eight Treasure Whole Duck served at one of the banquets for the emperor in Zhenjiang. The filling replacing the bones inside the duck consisted of eight ingredients: bamboo shoot, mushroom, white meat, shrimp, sausage, duck gizzard and two others. Another way of preparing this dish was to stew chicken cubes together with edible fungus, mushroom, bamboo slices, ham, lotus seds, etc. One day in 1779, according to historical archives, Emperor Qianlong invited the Empress Dowager to have breakfast with him. They had this Eight Treasure Whole Duck in their menu that morning.

Apart from all the above-mentioned dishes, Mongolian hot pot was also one of the emperor's favourites. During the period from the 16th day of the eighth lumar month to the 16th of the ninth month in 1779, he had hot pot 66 times in 23 varieties, including both meat and vegetarian food.

However, Emperor Qianlong never ate beef. This is because he abided by the rule laid by his forefather, Nurhachi, who, after uniting the Manchu tribes had issued a decree that no farm cattle should be slaughtered. His belief in Buddhism also influenced his choice of food. By this decree Nurhachi the grandfather of the first Qing emperor; had wanted to protect cattle in order to develop agriculture. No emperor of the Qing Dynasty ever ate beef. They intended to serve as a role model for the people.

Many of the Imperial Kitchen's files indicate that Emperor Qianlong was particularly fond of vegetarian food. Once when he visited the Tianning (Heavenly Peace) Monastery in Changzhou, he was presented with a banquet of vegetarian food. Most satisfied after the meal he remarked, "The vegetarian food is most delicious. It is far, far better than deer breast or bear's paw."

So it comes as no surprise that bean curd and other bean products were a must at each meal. There were more than a hundred recipes in the archives with bean curd as an ingredient. These include mutton stew and bean curd, bean curd in brine, fried meat balls with bean curd, bean curd soup and more. If there was no bean curd dish at the table when he sat down to eat, he would order one at once. He knew very well that bean curd was a nutritious food and a good tonic especially for the aged.

He obviously paid painstaking attention to the health benefits of specific foods. He often ate deer meat, deer tail, sheep liver and so on in order to strengthen his kidneys and maintain his virility. He ofter dined on such healthy dishes like soup of Chinese yam and duck, Chinese yam stewed with gluten, meat balls with pine nuts, lotus slices sandwiched with glutinous rice, lotus cubes braised with chicken cubes, turnip-strip soup, turnip-strip pie, litchi and duck cubes stewed in wine. Chinese yam, as we know, control diarrhoea, coughing, weakness, and frequent micturition. Turnip was considered good to alleviate coughing, asthma, and to aid digestion. Pine nuts, lotus and litchi all were reputed to possess medicinal properties.

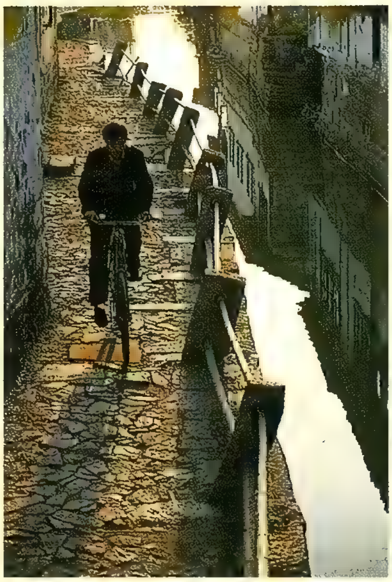
Translated by Wang Mingjie

Jiangsu's / Zhejiang's Cities and Counties Open to Foreign Tourists

Jiangsu Province	**江蘇省**
Changzhou	常州市
Huaiyin	淮陰市
Lianyungang	連雲港市
Nanjing	南京市
Nantong	南通市
Suzhou	蘇州市
Wuxi	無錫市
Xuzhou	徐州市
Yancheng	鹽城市
Yangzhou	揚州市
Zhenjiang	鎮江市
Zhejiang Province	**浙江省**
Hangzhou	杭州市
Huangyan C	黄岩縣
Huzhou	湖州市
Jiaojiang	椒江市
Jiaxing	嘉興市
Jinhua	金華市
Jinyun C	縉雲縣
Linhai	臨海市
Lishui	麗水市
Ningbo	寧波市
Qingtian C	青田縣
Quzhou	衢州市
Shaoxing	紹興市
Tiantai C	天台縣
Wenling C	温嶺縣
Wenzhou	溫州市
Yuhuan C	玉環縣
Zhoushan	舟山市
(Mount Putuo Tourist Area)	（普陀山遊覽區）

Notes:
C: County

Ancient Towns East and South of Lake Taihu



In the town of Zhouzhuang (by Er Dongqiang)

Scattered in the environs of the famous old cities such as Suzhou, Jiaxing, Hangzhou and Huzhou, in the Lake Taihu drainage area, are dozens of towns with structures dating back hundreds of years. Off the beaten tourist track, these towns retain the tranquil charm of yesteryear. Rivers, creeks and streams crisscross each of these settlements en route to emptying in the lake; consequently, through the ages, literally hundreds of bridges have sprung up, and can be considered to be the characteristic landmark of the area. Since houses in many of these towns are usually built along the waterside, bridges have often served as places for social gathering. These towns together have all the characteristics of the region known as "the land of fish and rice". Here, often the only sound one hears is the pleasant murmuring of a local stream. There are regular passenger boat services to most of these towns. In fact, if you travel by boat, you can often go right to the door of your destination.

Following are brief verbal portraits of these small towns.

Jiangsu Province

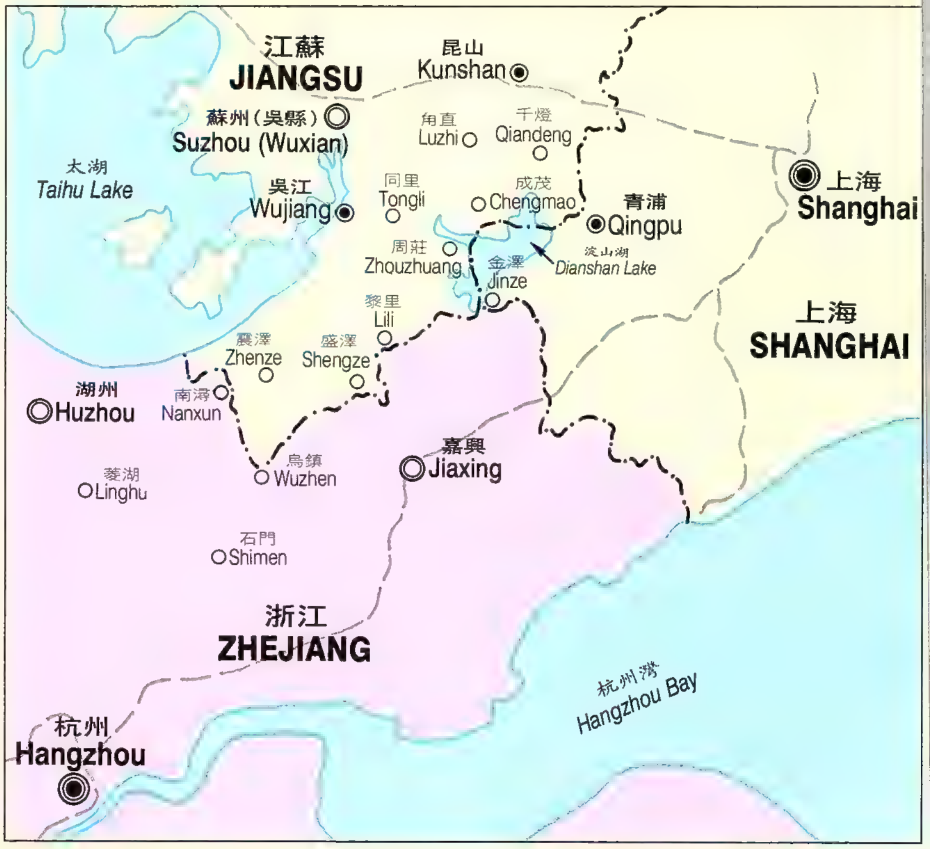
Luzhi Lying twenty kilometres east of Suzhou in Wuxian County, it can be conveniently reached by bus from Suzhou. One can take either the No. 18 Bus at Suzhou's Fengmen Gate or the bus at Kunshan County. The ride takes approximately one hour. Luzhi boasts many old temples, the best known being Baosheng Monastery, as well as bridges and streets typical of the region in olden days; however, it is most distinguished by its multitudinous bridges. A large number of these bridges are made of stone and contain only one arch. The most celebrated of these bridges is the Nanmei Bridge, built during the Song Dynasty (960-1279). Each stone slab on both sides of this bridge is elaborately carved with images in bas-relief. People describe the town as a place where "one crosses two bridges in three steps" and "boats berth at the door of every house".

Qiandeng It is located east of Luzhi and north of Shanghai's Lake Dianshan. The town is quiet and tranquil. Its streets are paved with neat, old slabstones. On its Shaoqing Mountain are relics of culture dating from Neolithic times, one of the many archaeological sites in the Lake Taihu area.

Chengmao The town, south of Luzhi, is said to be the place where Chen, the favourite concubine of Emperor Song Xiaozong, who ruled China during the late 12th century, passed away from illness. Stone bridges can be seen everywhere as the town is crisscrossed with streams. In its south lies the picturesque Lake Wubao. Nearby is an ancient lotus pond. On its shore stands the famous Wenxing Pavilion (to the east of a high school). Looking out from the pavilion, one can catch sight of Concubine Chen' Mausoleum built on the lake.

Tongli Located southwest of Chengmao, the town lies within the boundaries o Wujiang County and is 23 kilometres sout of Suzhou. Fifteen streams run through i and more than a score of its bridges wer built during the Song Dynasty, the oldest o which has a history of 700 years. Tongli i the site of many former residences an gardens of officials during the Ming (1368 1644) and Qing (1644-1911) Dynasties. It i known as a place with "small bridges flowing streams and homes by the water" which describes a scene typical of the region. Among those former residences an gardens, the most outstanding are Tuis Garden, Gengle Hall and Huancui Villa.

Zhouzhuang The town, south of Chengmao, has a history of 900 years. Surrounde by five lakes — Dianshan, Sandang, Baixian Chenghu and Nanhu, boats serve as its chie means of transport. The relative inconvenience in transportation has allowed th town to retain its primitive simplicity. Th living quarters of local people built durin the Ming and Qing Dynasties with larg courtyards are well preserved and serve a tourist attractions. Regular passenger shi services are offered between Zhouzhuan and Tongli and Wujiang County. From Zhouzhuang, one can also travel to Kunsha



County and Shanghai's Qingpu County, first by boat to Shangta, where there are buses bound for the two counties.

Lili Going southward from Zhouzhuang, one will arrive in this town which is located south of the River Taipu.

Shengze This is a town south of Lili. Known as the "Oriental Land of Silk", it has the largest silk market in China. Bailanzhou, a scenic spot of the town, offers wonderful views.

Zhenze It is located wast of Shengze and 50 kilometres south of Suzhou on the border between Jiangsu and Zhejiang Provinces. Among its scenic spots is Ciyunsi Pagoda, also known as Zhenze Pagoda. Ascending it, one can glimpse a distant view of Lake Taihu.

Shanghai

Jinze Situated south of Lake Dianshan, the town is most famous for its bridges. Having many bridges like Luzhi, it has been dubbed "the land of bridges".

Zhejiang Province

Nanxun This ancient town is seven kilometres west of Zhenze and may be best known for its culturally significant old structures. The Jiaye Hall, a library in the town, is known throughout the region. The River Baijianlou is running through the town and on its bank stands the Baijianlou Tower which has distinctively local features. Xiaolian (Small Lotus) Villa used to be the property of a rich merchant during the Qing Dynasty. The merchant's inspiration for building the villa was actually Lianhua (Lotus) Villa in Huzhou which left a strong impression on him. The views at the Small Lotus Villa are indeed picturesque.

Wuzhen Travelling southward by boat from Nanxun for 20 kilometres, one arrives in this secluded small town. Its streets are old and narrow, 1.5 kilometres long and three or four metres wide. Across the river is another town named Qingzhen. Compared to sleepy old Wuzhen, Qingzhen is bustling with activity. Its tourist attractions include the People's Park and the former residence of Mao Dun, a famous contemporary Chinese writer of novels and short stories.

Linghu It lies south of Huzhou and west of Wuzhen. This age-old small town is also marked by streams and bridges. The sights it offers are beautiful and serene.

Shimen Going south from Wuzhen, one will reach this town on the bank of the ancient Grand Canal. Here, at the end of Meisha Lane is the former residence of Feng Zikai, a noted contemporary Chinese prose writer and cartoonist.

Translated by Anne Yan

Zhenjiang Food Delights

Zhenjiang food has long been known for the "three fish, two heads and three queer things". "The three fish" are the shad, the long-rayed anchovy and the catfish, the term "two heads" refers to braised boned silver carp head and boiled pork balls with crab mince; while the "three queer things" can perhaps best be described as follows: spicy pork is not regarded as a main dish; brown vinegar will not spoil; and the lid floats inside the pot.

The Three Fish

The best way of cooking Zhenjiang's shad is by steaming. These fish have silver scales, beneath which there is a layer of fat. The scales are not scraped until it is served. The fat under the scales makes the de-scaled fish look as silver as with the scales, and makes the fish tasty and refreshing. The fish tastes more delicious if it is dipped in brown vinegar with finely chopped ginger while eating.

The knife shaped anchovy has small scales and is rich in fat. It is tender and delicious. Spring is the best season to have this dish, because during this period anchovies are fleshy and fat. The cooking methods employed include steaming and braising in brown sauce. Alternatively, the chefs in Zhenjiang sometimes scale and bone anchovies and then mince them to make fish balls. In this way, the inconvenience in eating anchovies caused by the many small bones can be avoided.

The catfish is fat, tender and delicious. It is in season during the spring and autumn, with the best quality of the fish being in March and April. The usual way of cooking it is to boil the fish with spring bamboo shoots over a roaring fire, using no brown sauce, and then braising it over a slow fire. The resulting soup is rather creamy in texture and colour.

"Two Heads"?

The first of the "two heads" as mentioned earlier is that of the braised silver carp. Zhenjiang's silver carp is famous for its extraordinarily large head, its meatiness and delicious taste. The best silver carp are those caught around November. The head is fat and tender and its skin is sticky and slippery. In the early years of the Qing Dynasty (1644-1911), Zhenjiang's chefs created a dish called "braised boned silver carp head" which was prepared in the following way: First, the entire body save for the head of a silver carp is removed. Secondly, other ingredients are added. These include crabmeat, ham, mushrooms, chicken, giblets and fresh bamboo shoots. Then the ingredients are braised together in a chicken soup.

The second "head" actually alludes to boiled pork balls with crab mince. The term "head" comes from the description "lion head" which is the name given pork balls due to their large size and round shape. The chief ingredients of this dish are pork and crab mince. It is usually boiled in its own soup without adding soy sauce. The dish requires excellent skills in mincing the meat and controlling the fire, and is best cooked in an earthenware pot. Besides fish balls and pork balls, there are also clam balls and chicken balls for diners to enjoy.

Three Queer Things

The first of the "three queer things" concerns spicy pork, the full name of which is crystal spicy pettitoes. The history of this famous Zhenjiang dish dates as far back as 300 years ago. The spicy pettitoes meat alternates in layers with aspic or jelly and is served with shredded ginger and brown vinegar. Being served as a cold dish, it is not counted among the main dishes, rather it is considered an appetizer.

The second "queer thing" touches on Zhenjiang's brown vinegar, which is the most famous among the best known vinegar products including Shanxi's white vinegar, Sichuan's bran vinegar and the vinegar produced in Wenzhou, Zhejiang Province. The brown vinegar produced by Zhenjiang Hengshun Soysauce & Vinegar Factory (founded in 1805) has long been renowned for its traits of pucker-free sourness, sweet fragrance, dark colour and, of course, delicious taste. Zhenjiang's brown vinegar is made mainly from quality glutinous rice. It takes more than 50 days to produce, undergoing three major steps involving more than 40 processes such as fermentation, unstrained-wine-making and vinegar-straining before the finished brown vinegar is yielded. A prominent feature of this vinegar is that the longer it is kept, the more savoury it tastes. When the brown vinegar goes on fish and crab, it adds special flavour to them.

The third "queer thing" refers to having a pot of water constantly boiling, ready for immediate use at any time. To prevent the sticky water in which noodles have been boiled from spilling over, a lid smaller than the mouth of the pot is used and thus it floats on the boiling water in the pot. The pressure of the lid keeps the water from overflowing.

Translated by Chen Jiaji

Special Subject Museums in Suzhou

Suzhou Embroidery Museum Located in Huanxiu Villa in Jingde Street, it houses more than 2,000 refined and graceful embroideries of Suzhou. On display in the first exhibition hall are samples of embroidery dating from the Western Han Dynasty (206 B.C.-A.D. 24) to the Yuan Dyansty, (1271-1368), including the remains of embroidery works and sutra covers unearthed in Suzhou and other provinces such as Hunan. There is also a dragon decorated robe of the Ming Emperor Wanli and reproductions of old masterpieces created by Shen Shou, a modern artist. On display there is a long scroll embroidery entitled *A Prosperous Picture of Suzhou,* the scene of which is taken from a section of the original Chinese long scroll painting of the same title painted by Xu Yang, a painter during the Qing Emperor Qianlong's reign. Woven with more than 10 stitching methods and more than 500 coloured threads, it is 4 metres long and 0.33 metre wide, and portrays the landscape and cityscape of Suzhou at that time, incorporating more than 2,700 figures.

The Silk Museum It is located in the Taohua (Peach Flower) Nunnery. Formerly the house of Tang Bohu, a famous painter who lived during the Ming Dynasty (1368 -1644), the exhibition hall of both ancient and modern Suzhou silk shows the historical development of Suzhou's silk industry. The silk spun and woven in Suzhou today is rich in colour and variety; there are more than 10 different kinds. In the museum there are loom rooms where the weavers demonstrate the techniques of their art, producing cotton velvet, Zhang silk damask and Yun silk damask on ancient looms, the replica silk cloth characteristic of the Qin and Han Dynasties, (221 B.C.-A.D. 220) and the plain white silk used during the Shang Dynasty. (c. 16th-11th century B.C.). These craftsmen could also weave the silk damask with tower patterns and with dancer and animal patterns worn by the wealthy during the Warring States Period (475-221 B.C.) as well as the silk damask with red designs representative of the Western Han Dynasty and the silk damask inscribed with auspicious words of the Eastern Han Dynasty (25-220).

Suzhou Opera Museum It is located in the Shanxi Guildhall, the best preserved mansion dating from the Ming and Qing Dynasties. Inside there is a refined and graceful stage. The museum is divided into four exhibtion halls, one each devoted to Kunqu Opera, Suzhou Pingtan (story-telling), Suzhou Opera and Chinese classical musical instruments. The museum houses sculptured copies and manuscripts of ancient librettoes, a fine mahogany drama boat and a lantern inlaid with jade and gems and two groups of drama models. There are also a series of 24 musical bells used in an ancient imperial court and a group of 37 gongs forming a theatrical scene from former times in a mansion.

The Local Custom Museum It is located to the east of Shizilin, or the Lion Grove Garden. During Suzhou's long history, its inhabitants have developed their own indigenous customs and traditions. From the hair styles, dresses, skirts and embroidered shoes of the women in Suzhou exhibited here, you can glean a glimpse of the daily life led by women in the waterlands. At the exhibit of marriage customs, you can learn of their pursuit of happiness as well as local marriage customs. In the hall of food customs on display are 10 kinds of dishes, cakes, fried food and desserts — a show-window of Suzhou gastronomical delights. In addition, there are special exhibits for festival activities and seasonal events the year round. Some of these activities include the Lantern Festival in February, the appreciation of the lotus flowers in summer and of the moon and the maples in autumn, as well as the bells of Hanshan Temple. Of special interest is a long scroll painting depicting local customs.

The Stele Museum It is located in the Confucius Temple at the southern end of Renmin Street. The magnificent temple houses approximately 1,000 stelae and 10,000 stone rubbings. The 184 slabs with inscriptions related to the economy have served as historical records for the study of the economic development of Suzhou during the Ming and Qing Dynasties. Listed as important historical relics under the national curatorial scheme, four famous Song stelae — the Map of Pingjiang, the Astronomical Map, the Geographical Map and the Map of the Imperial Transportation Along the Grand Canal are literally precious source materials for the study of the ancient history, the history of urban planning and architecture, as well as geography and astronomy.

Translated by Gu Weizhou

South of the Yangtse – A Climatic Profile

Jiangsu and northern Zhejiang fall within China's subtropical zone, so they are generally warm and humid. However, they do still present four distinct seasons as a result of the influence of the seasonal monsoons. The regions have been hit repeatedly by exceptionally heavy rains and severe flooding. But this is very unusual and nothing as serious as this had happened for at least a century. So, hopefully, the weather and especially the rainfall of the regions will return to their normal patterns when the flood recedes.

Spring Drizzle

While the north is quite dry in the spring these southern regions receive abundant rainfall between March and May, amounting to about 30% of the area's annual precipitation, and resulting in a very misty spring. The high humidity keeps the temperature from rising too rapidly. Rice is grown extensively. Cotton and rape are also widely cultivated while, in the hills of Zhejiang, tea, timber and bamboo are important products.

Plum Rains

From May onwards, the summer monsoons coming from the south meet polar fronts and produce what are known as the "plum rains" as this is about the time when the plums are ripening. This year, unfortunately, the rain belt lingered instead of moving north, thus bringing the area serious floods and damage. On the other hand, the regions have seen the "plum rain" belt simply flash across during some years and as a result had to suffer drought.

Hot Summer

The dry season follows the "plum rains" usually. The driest period should be from mid-July to mid-August. The temperature soars to an average of 32-33.3°C during the hottest days of July. There are between ten and twenty-two days in the summer when the temperature rises to over 35°C.

At night there is little drop in temperature because of the high humidity, and the average minimum temperature in July may be as much as 25-26°C. People often stay outdoors until late at night, trying to keep cool (air-conditioning is non-existent outside the major touist hotels) and many lose a considerable amount of weight during the summer months.

Golden Autumn

While the temperature in areas along the nothern reaches of the Grand Canal falls ather sharply from September onwards, in he south – Hangzhou, for example – the nonthly temperature drop is only about -6°C.

There may be some rain in September nd the temperature is still quite high at that me. The south's best autumnal days reerred to as "golden autumn", arrive tovards the end of September, about one nonth later than in the north. Autumn ontinues through into November, when the verage temperature is around 12°C. While he trees in Beijing are almost bare, Hanghou's are still lush and green. The period round October is the best time to visit the rea, for the weather is quite pleasant.

Mild Winter

Winter brings the greatest climatic differences between north and south. Take the average January temperature, for example: Hangzhou is 3.8°C while Beijing is –4.6°C. Whereas the lowest temperature ever recorded in Beijing was –27.4°C (22 February, 1966), that for Hangzhou was –9.6°C (6 February, 1969).

There are also massive differences in humidity levels. The average relative humidity in Beijing in January is 45%. The equivalent figure for Hangzhou may be as much as 77%. Winter in the south, therefore, can be a dank, muggy experience compared to the crisp, bracing cold of the north.

Average Climatic Conditions in Jiangnan's Area

		Jan.	Feb	Mar.	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.
Nanjing	Temperature (°C)	2.0	3.8	8.4	14.8	19.9	24.5	28.0	27.8	22.7	16.9	10.5	4.4
	Rainfall (mm)	30.9	50.1	72.7	93.7	100.2	167.4	183.6	113.3	95.9	46.1	48.0	29.4
Zhenjiang/ Yangzhou	Temperature (°C)	1.6	3.2	7.9	14.1	19.2	24.0	27.7	27.3	22.4	16.5	10.2	4.1
	Rainfall (mm)	30.4	40.9	66.3	84.8	85.4	152.3	206.2	135.0	128.2	45.1	42.9	28.7
Wuxi	Temperature (°C)	2.5	3.9	8.3	14.3	19.1	23.9	28.1	27.5	22.8	16.9	11.0	5.2
	Rainfall (mm)	35.2	54.6	76.9	105.6	110.1	167.7	144.1	122.2	104.2	56.4	46.4	33.8
Suzhou	Temperature (°C)	3.1	4.5	8.5	14.5	19.5	23.9	28.2	27.9	23.3	11.6	11.9	5.8
	Rainfall (mm)	42.0	62.7	82.4	107.2	112.3	165.0	120.4	121.6	136.4	51.2	46.3	40.7
Hangzhou	Temperature (°C)	3.8	5.1	9.3	15.4	20.2	24.3	28.6	28.0	23.3	17.7	12.1	6.3
	Rainfall (mm)	62.2	88.7	114.1	130.4	179.9	196.2	126.5	136.5	177.6	77.9	54.7	54.0

Train Schedules
Changzhou — Wuxi — Shanghai

349 O.	347 O.	345 O.	343 O.	341 O.	Train No. Station	342 O.	344 O.	346 O.	348 O.	350 O.
			15:45	11:25	**Changzhou**	10:20	14:21			
19:08	13:35	05:10	16:34	12:15	**Wuxi**	09:41	13:41	12:42	18:05	19:41
20:03	14:29	05:54	17:22	13:08	**Suzhou**	08:54	12:49	12:03	17:19	19:02
21:14	15:49	07:10	18:33	14:12	**Shanghai**	07:35	11:32	10:40	16:02	17:28

Flights to and from Hong Kong / Guangzhou / Hangzhou / Nanjing / Beijing

Route	Days of Week	Dep.	Arr.	Flihgt No.
Hong Kong – Guangzhou	2 1 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7	10:10 18:00 11:50 20:00	10:40 18:30 12:20 20:25	CZ302 CZ320 CZ304 CZ306
Guangzhou – Hong Kong	2 1 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7	08:30 18:25 18:20 10:20	09:10 09:00 18:55 10:55	CZ301 CZ319 CZ305 CZ303
Hong Kong – Hangzhou	1 2 4 5 1 2 3 4 5 6 7	13:10 12:20	15:00 14:15	KA390 MU504
Hangzhou – Hong Kong	1 2 4 5 1 2 3 4 5 6 7	16:00 09:25	18:20 11:30	KA391 MU503
Hong Kong – Nanjing	2 3 6 7 1 2 3 4 5 6 7	12:15 12:00	14:15 13:50	KA045 MU5004
Nanjing – Hong Kong	2 3 6 7 1 2 3 4 5 6 7	15:15 09:00	17:45 11:10	KA046 MU5003
Guangzhou – Nanjing	4 6 1 2 3 4 5 6 7	14:40 17:50	16:25 19:40	SH356 CZ3507
Nanjing – Guangzhou	1 4 5 6 1 2 3 4 5 6 7	17:05 20:30	19:00 22:20	SH355 CZ3508
Hangzhou – Nanjing	3 7	13:10	14:10	GP7504
Nanjing – Hangzhou	3 7	11:20	12:20	GP7503
Guangzhou – Hangzhou	4 1 2 6 1 3 5 3 5 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7	09:55 07:10 17:55 10:45 18:20 17:40	11:35 08:50 20:20 12:30 20:00 19:10	SZ4585 CZ3571 MU362Z SH352 CZ3501 MU5360
Hangzhou – Guangzhou	4 1 2 6 1 3 5 3 5 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7	12:10 09:50 08:30 13:15 20:50 15:05	13:50 11:30 11:10 15:10 22:30 16:45	SZ4586 CZ3572 MU361Z SH351 CZ3502 MU5359
Beijing – Nanjing	1 5 4 7 1 3 5	14:50 10:50 13:40	16:25 12:30 15:15	SH158 SH156 CA1563
Nanjing – Beijing	4 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7	13:35 19:25 09:45	15:15 21:00 11:20	CH155 CA1504 CA1508
Beijing – Hangzhou	7 2 6 3 5 1 2 3 4 5 6 7 1 2 3 4 5 6 7	09:25 10:50 13:00 08:10 17:15	11:10 12:35 14:40 09:55 19:10	WH2151 SH152 XO9151 CA1509 MU5146
Hangzhou – Beijing	7 2 6 3 5 1 2 3 4 5 6 7 1 2 3 4 5 6 7	11:55 13:25 15:30 10:45 08:35	13:40 15:15 17:10 12:30 10:25	WH2152 SH151 XO9152 CA1510 MU5145

(Valid Autumn 1991)

Train Schedules
Nanjing West — Shanghai

339 O.	337 O.	335 O.	329 O.	327 O.	325 O.	211 F.T.	Train No. Station	212 F.T.	326 O.	328 O.	330 O.	336 O.	338 O.	340 O.
	11:08	07:12	15:45	12:55	06:12	16:50	**Nanjing West**	13:20	08:02		02:03	17:19	21:56	
	11:28	07:33	16:08	13:13	06:29	17:15	**Nanjing**	13:10	07:52	18:59	01:53	17:09	21:46	
14:05	12:52	08:37	17:18	14:13	07:44	18:15	**Zhenjiang**	12:02	06:30	17:52	00:46	15:32	20:04	12:46
15:26	14:04	09:50	18:39	15:36	09:05	19:27	**Changzhou**	10:52	05:15	16:34	23:40	14:16	18:32	11:35
16:04	14:55	10:28	19:30	16:14	09:55	20:05	**Wuxi**	10:11	04:32	15:43	22:54	13:19	17:36	10:49
16:52		11:13	20:18	17:06	10:49	20:51	**Suzhou**	09:22	03:38	14:30	21:56	12:27		09:57
18:05			21:30	18:22	11:53	22:22	**Shanghai**	07:47	02:22	13 01	20:05			08:42
						To Guangzhou		From Guangzhou						

Train Schedules
Shanghai — Hangzhou — Ningbo

363 O.	361 O.	353 O.	351 O.	133/136 F.T.	97 Exp.	95 Exp.	Train No. Station	96 Exp.	98 Exp.	134/135 F.T.	352 O.	354 O.	362 O.	364 O.
12:58	01:55		07:20	From Shenyang	23:26	06:00	**Shanghai**	20:14	22:08	To Shenyang	05:00		11:07	22:58
—	—	21:05	—	02:45	—	—	**Shanghai West**	—	—	02:15	—	17:17	—	—
14:26	03:12	22:17	08:43	04:15	—	—	**Songjiang**	—	—	—	—	16:02	09:46	21:37
15:56	05:03	23:55	10:12	05:48	—	08:32	**Jiaxing**	—	19:25	23:20	02:42	14:42	08:10	20:16
16:30	05:45	—	10:49	06:23	—	—	**Haining**	—	—	22:32	—	13:59	07:32	19:35
17:58	07:06	01:38	12:24	07:56	03:20	10:02	**Hangzhou**	16:28	17:42	20:56	00:51	12:32	06:05	18:05
		02:08	12:56		—		**Xiaoshan**		—		00:12	11:54		
		03:08	13:50		04:30		**Shaoxing**		16:30		23:29	11:07		
		04:29	15:10		05:41		**Yuyao**		15:14		22:04	09:40		
		05:58	16:10		06:40		**Ningbo**		14:20		21:10	08:35		

NEWS

'92 International Dragon Boat Races in Beijing

The Beijing Nine-Dragon Amusement Park will serve as the site of Beijing's first international dragon boat tournament set for August 1992. At least twenty countries are to be invited to the tournament.

A Tibet Travel Agency Now in Hong Kong

The China Tibet Qomolangma Trade and Travel Company has commenced operations in Hong Kong to promote tourism and commerce between Hong Kong and Macau with Tibet.

Tibet's exports mainly include caterpillar fungus and other traditional Chinese herbs, wool and yak hair. The region plans to export more mineral products and to import electric appliances, daily necessities and vehicles.

1992: Tianjin's "Friendship and Tourism year"

During 1992, Tianjin will sponsor a number of events, including an arts festival during the Lunar New Year, a trade fair in March, a marathon in April, a Chinese rose festival in May, and a mountain products festival and a mass sports festival in September. Special tours are being arranged for Japanese visitors to celebrate the twentieth anniversary of normalizing Sino-Japanese ties. A passenger and cargo ship will begin operation between Tianjin and Inchon, South Korea, and a regularly scheduled air flight between Seoul and Tianjin will be launched next year.

Tianjin has 26 travel agencies, 21 hotels, 38 shops and 14 bus companies designed to cater for the needs of foreign tourists.

The Great Wall at Mutianyu

The authorities responsible for Beijing's historic sites have announced the further restoration of the Mutianyu section of the Great Wall towards the west covering a 300-metre stretch. Up until now, the Mutianyu section open to the public was 2,800 metres long. The work is expected to be finished in October.

Chinese National Minorities Arts Festival

From September 20 to October 6, Hong Kong will stage the Chinese National Minorities Arts Festival. Troupes taking part will come from Guizhou, Mount Liangshan in Sichuan, Inner Mongolia, Tibet, and Yanbian in Jilin Province. Besides traditional dance, song and music, there will also be displays of festival dress and handicrafts of the different minority peoples.

Visit Beijing in Winter

Beijing Gold Key Travel Service is launching a special programme, "Beijing Winter Folkways Travel" to show visitors the rich and colourful customs and traditional celebrations which take place during the winter. A number of folk festivals and entertaining activities are planned.

Four New Silk Trade Routes

Professor Doje Caidian, Director-General of the China Research Centre of Tibetology and former Chairman of the Tibet Autonomous Region, published his findings in the scholarly journal, *China Frontier History and Geography*. The first of these newly discovered routes started in Xi'an, Shaanxi Province and ended in India through Tibet and Nepal, while the second started from Central Asia and went through Tibet and down to south Asia. The third began at Dunhuang and ended in India through Tibet and Nepal. The last one started from Chengdu, then ran through the eastern part of Tibet and Yunnan before reaching Burma and India.

Lake Baiyangdian

The inauguration of the lakeside holiday village of Tianwaitian took place on June 29. Situated above Lake Yangjiadian in Anxin County of Hebei Province, it is built of wood and covers an area of 3,300 square metres. A zigzag bridge of nine twists and 350 metres long winds its way over the lake. Guest rooms within the gallery can accommodate 60 persons and two restaurants able to seat a total of 400 diners offer delicious aquatic food. In addition, there are pavilions, souvenir shops and other tourist facilities.

Visitors there can hunt, fish, swim or row one of the 40 canoes among the reeds. Lake Baiyangdian is made up of a hundred and fifty small lakes or ponds and was made accessible only in 1988 (See Hebei Special, No. 122).

Palaeolithic Sites in Heilongjiang

Chinese archaeologists have uncovered ten sites dating from the Old Stone Age near the Heilongjiang River in Northeast China. These sites should shed light on ancient migration from the Eurasian land mass to North America.

Tourist Itineraries in Guangdong

The Chaozhou branch of Guangdong's CITS is to operate three new tourist routes within the province:

—Tour to Mount Fenghuang, 40 kilometres from Chaozhou City. This mountain, home of the famous Oolong tea, has a tea plantation with old tea trees, one of which is 600 years old. Those taking part in this itinerary will be able to sample Oolong tea in Fenghuang Village and learn how to brew the famous Kungfu tea of Chaozhou.

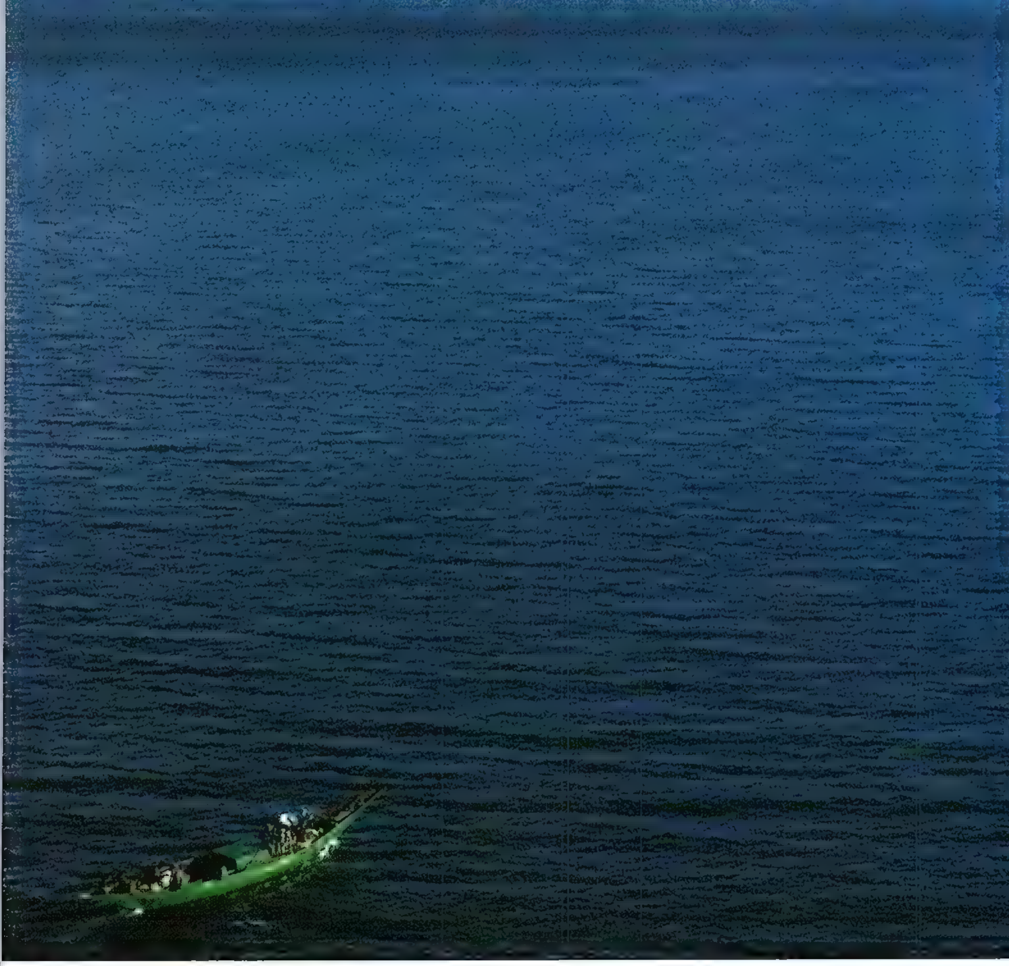
—Three-day Chaozhou – land of embroidery and drawnwork – visit, taking in embroidery workshops.

—Visit to Fengxi (3-day round trip). Fengxi is famous for its pottery and porcelain. Visitors will see the ancient brick kilns dating from Song Dynasty (960-1279) and visit museums housing precious specimens of locally-produced pottery.

NEXT ISSUE

CENTRAL YUNNAN

Yunnan provides more variety than any of China's provinces. Apart from offering spectacular terrain, half of China's animal and plant species can be found here. Twenty-six ethnic groups call Yunnan their home. Central Yunnan in particular has a very long human history — more that half a million years.



- **Four Lakes**
- **Historical Sites**
- **Ancient Bronzeware**
- **A Mongolian Diaspora Settles in Yunnan**
- **The Confucius Temple at Jianshui**
- **The Picturesque Landscape of Central Yunnan**

Nanning Now China's Greenest City

The title of "Green City" is granted to cities having more than thirty per cent of their lands covered with green plants. At the end of 1990, Nanning, capital of Guangxi Zhuang Autonomous Region, ranked first of all cities, with 31.23 per cent of its territory cloaked in green by 110,000 trees, allowing pedestrians to enjoy pleasant sights and fragrances of fruit trees and flowers such as jackfruit, oleander, bamboo, sweet-scented osmanthus and flame-trees. Nanning is not only a pleasant place to visit but also a worthy example to emulate.

Ancient Artifacts Found in Shaanxi

Researchers have found 25 horse-tethering posts measuring 2.4-2.7 metres tall in the areas north of the Weihe River in Shaanxi Province. These posts were erected in front of farm household courtyards, and are incised with carvings of traditional musical instruments. These posts should prove of great value to understanding cultural and commercial exchanges that took place along the Silk Road as well as the study of Chinese musical instruments.

Cruising the Yangtse

The first Chinese international luxury-class vessel, the Yangzijiang Leyuan (Yangtse Paradise) went into service on August 1, 1991. Plying between Wuhan and Chongqing in Sichuan, the six-deck vessel is the longest, at 86.3 metres, the fastest, at 32.95 kilometres per hour and the most stable passenger ship on the Yangtse. It is equipped with IDD facilities, has a restaurant, discotheque, karaoke, bar, mini-golf course, swimming pool, sauna, cafe and billiard room. The ship can carry 130 passengers.

Shanxi Metals And Minerals

山西省五金礦

硅鐵 FERRO SILICON

五金二部產品簡介

五金二部產品主要爲有色金屬及黑色金屬鑄件、鑄鐵件等，現分述於後。

1. 硅鐵：爲煉鋼還原劑，一般有兩種規格出口：
   a)含硅75%以上，含鉛2%以下及1.5%以下，
   b)含硅72%以上，含鋁2%以下。
   山西是硅鐵主要產地之一，產品質量好，包裝爲塑料編織噸裝袋。主要銷往日本、東南亞及歐洲各地，銷路穩定，受到客戶普遍讚譽。

2. 金屬硅：爲鋁合金添加劑、有機硅及航空工業。
   一般規格：含硅98.5%以上，鋁：0.5%以下，
   鈣：0.3%以下，鐵：0.5%以下。
   包裝：塑料編織噸裝袋。
   該產品質量優良，銷路較廣，主要銷往歐洲共同體市場。

3. 生鐵：山西是生鐵產地，規格齊全，主要有煉鋼生鐵，含硅1.6%以下，磷0.15%以下，硫0.05%以下。
   鑄造生鐵：含硅1.6−2.4%，磷0.2%以下，硫0.05%以下，塊重20kg以下或7Kg以下。
   該產品產量大，近年來銷路甚好，主要銷往日本、南朝鮮及歐洲市場。

4. 其它：除以上產品外，還經營稀土產品，來料及進料加工業務，鑄件、鑄鐵件產品，以及錳鐵、硅錳、鉬鐵等合金產品。這些產品爲我部新開發的產品。

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電話：440108　447446　446971　電傳：282033 MINSX CN　傳眞：0351～440281

Import And Export Corporation

產進出口公司

生鐵 PIG IRON

Brief Introduction

Metal Section No.2 mainly handles non-ferro and ferro metals, castings, cast iron products, etc.

1) Ferro-silicon: Used in deoxidizer, usually two kinds for export
    a) Si: 75% min; Al: 2%, 1.5% max
    b) Si: 72% min; Al: 2% max
    Packing: In plastic woven bags of 1t. net each
    Shanxi is one of the most famous origins of ferro-silicon. Good in quality, the product sells well and enjoys high reputation in Japan, Southeast Asia and Europe.

2) Silicon metal: Used in aviation industry and AL-alloy additive
    Si: 98.5% min; Al: 0.5% max
    Fe: 0.5% max; Ca: 0.3% max
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    Mainly sold to EEC market.

3) Pig iron:
    Si: 1.6% max; P: 0.15% max; S: 0.05% max
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    Si: 1.6-2.4%; P: 0.2% max; S: 0.05% max
    Piece weight: 20 kgs max or 7 kgs max
    Mainly sold to Japan, South Korea and Europe.

4) Other items:
    Besides a/m products, we also handle rare-earth products, castings, and cast iron products as well as ferro-manganese, ferro-molybdenum, silicon-manganese, and processing with supplied materials.

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TEL: 440108 447446 446971 CABLE: "MINMETALSHS" TAIYUAN TELEX: 282033 MINSX CN Fax: 0351-440281

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Minerals Section No. 1, Minerals Section No. 2, Metals Section No. 1, Metals Section No. 2, Building Materials Section
General Manager: Mr. Zhang De-Rong
Deputy General Manager: Mr. Zhang Huai-Shi, Mr. Dong Xue-Liang, Mr. Yan Wen-Jing

中國山西省五金礦產進出口公司成立於一九五七年，屬國營專業進出口企業。貿易方式包括：一般貿易、代理、獨家代理、合資經營，來圖、來樣、來料加工，補償貿易，定牌、定標生產等各種貿易方式。

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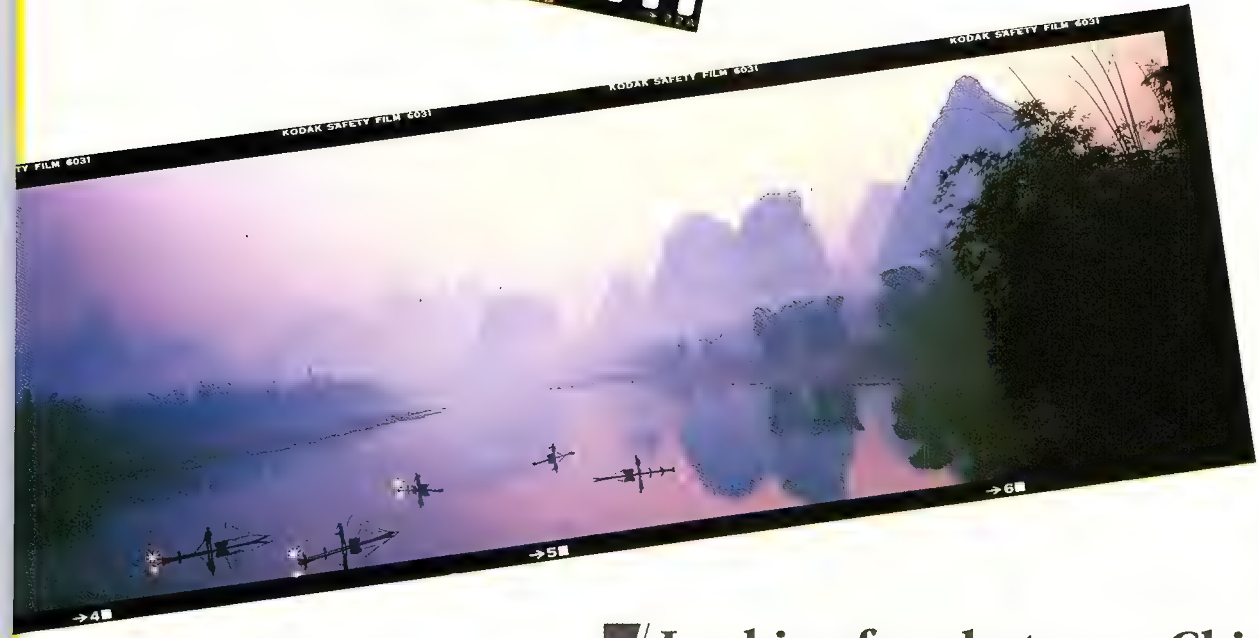

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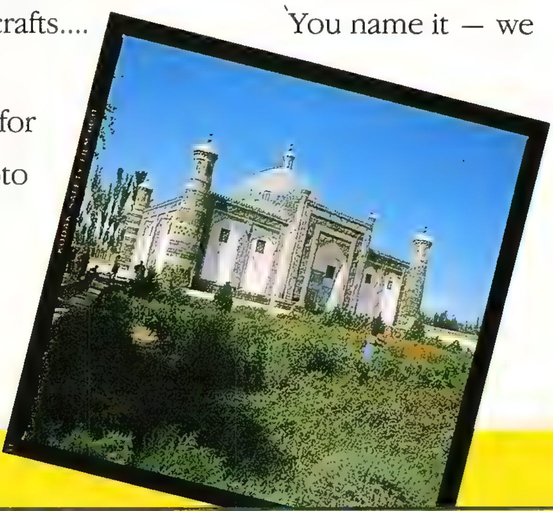

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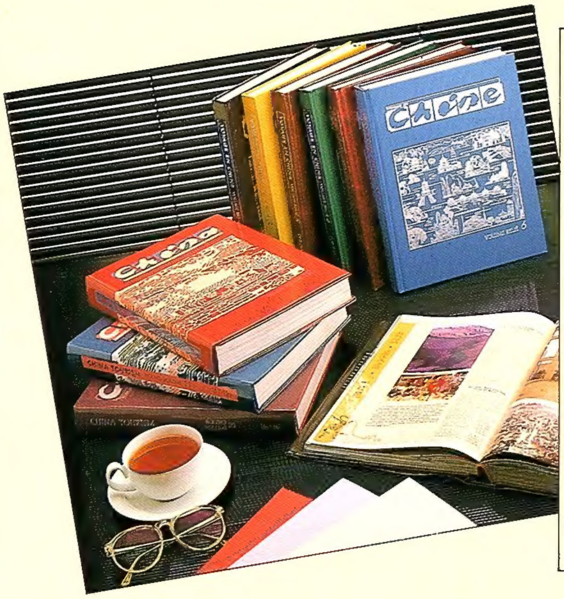

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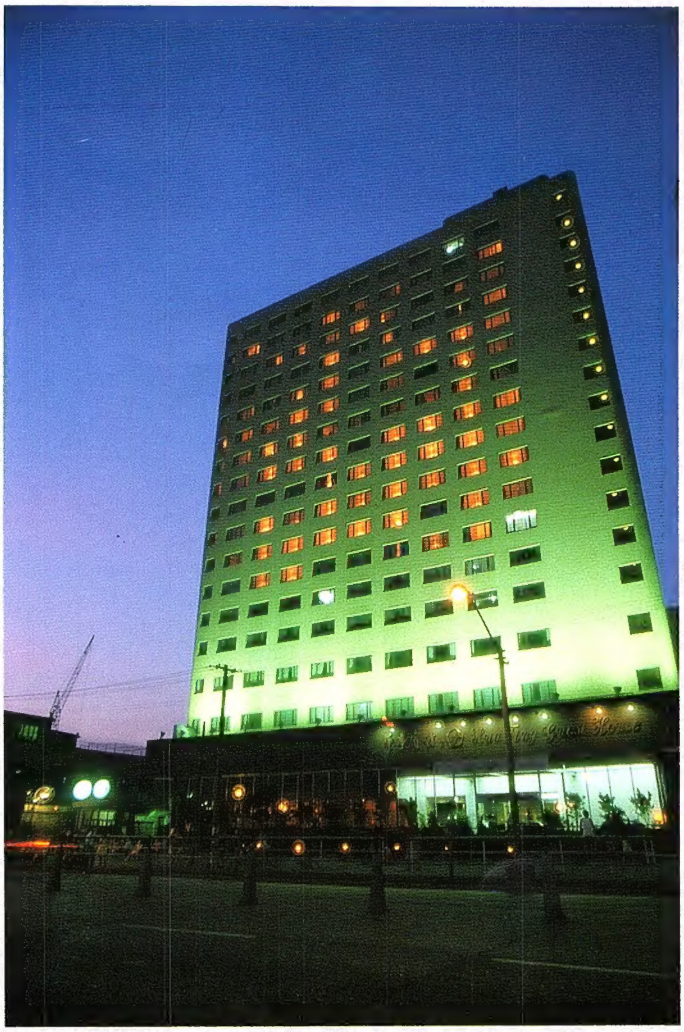

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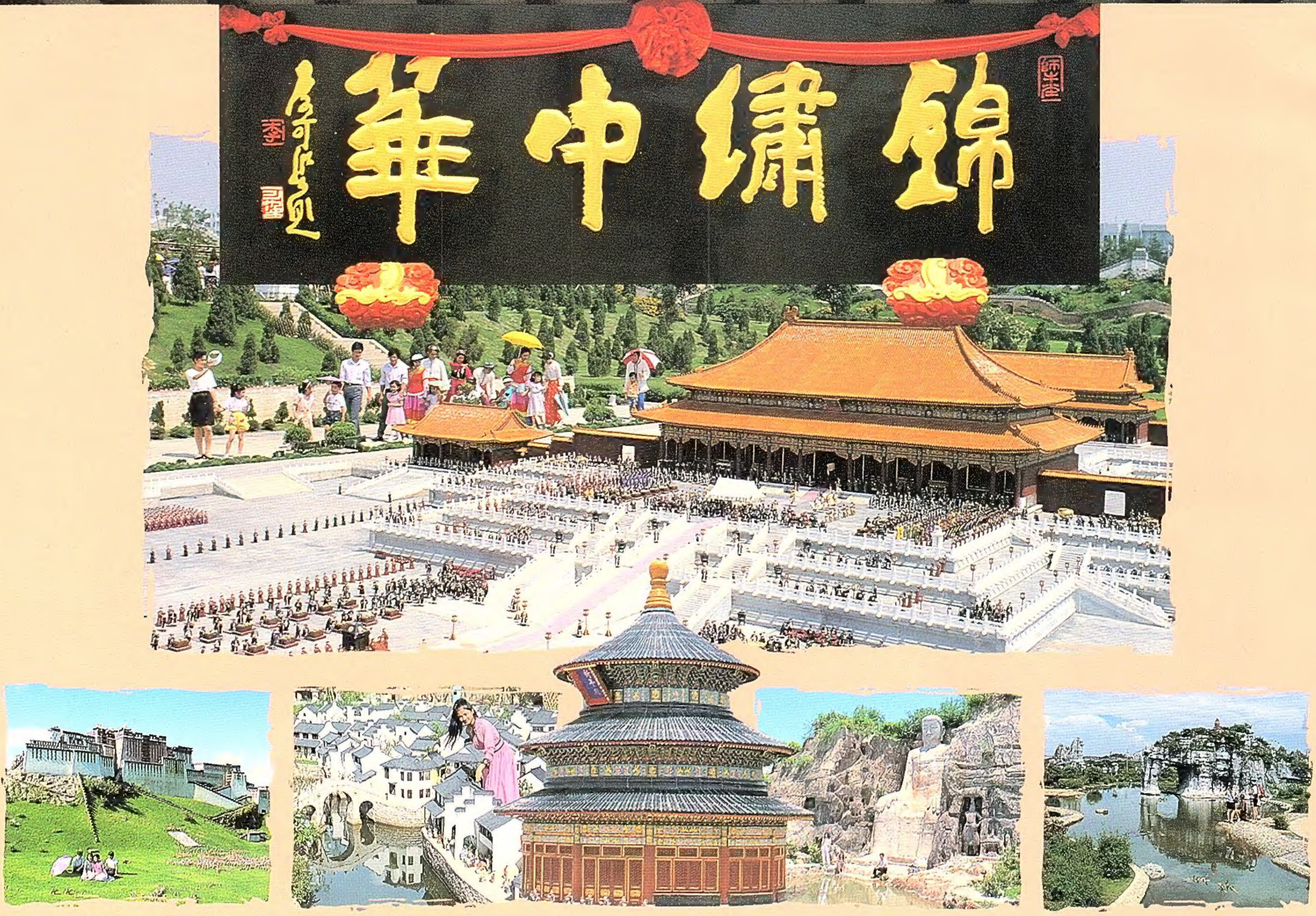

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